EAST BAY EXPRESS

NOVEMBER 23, 2011 THE EAST BAY'S INDEPENDENT WEEKLY SINCE 1978 EASTBAYEXPRESS.COM

The Whole World Is Watching

Last week's raid may been the best thing that could have happened to the Occupy movement

By Ellen Cushing

The Making of a Police Scandal 9
Reports reveal that a small cadre of San Leandro cops ginned up charges against one of their own.

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Scott Alexander Makes a Market 35
Local singer-songwriter uses free cookies to win friends and fans.

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Room 216

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Thursday November 17
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On the Cover *Photograph by Stephen Loewinsohn*

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Co-Editors Robert Gammon, Kathleen Richards
Interim Managing Editor Nate Seltenrich
Music Editor Rachel Swan
Staff Writer/Web Editor Ellen Cushing
Calendar Editor Carrie Harwood
Clubs Editor W.A. Butler
Copyeditor/Page Designer Justin DeFreitas
Editorial Intern Laura Hautala
Contributors Claudia Bauer, Alastair Bland, Derek Bang-Cranham, Devin Cheng, David Downs, Chris Duffey, Michelle Ehlers, Nathan Fitz, John Geluardi, Andrew Gilbert, Dave Gil de Rubio, Lee Hildebrand, Jesse Hirsch, Stefanie Kalem, Nibby Kleiman, Stephen Loewinsohn, J. Poet, Anneli Rufus, Jon'Ah Sohow, Jason Victor Serinus, Steven Tavares, Luke Tsai, Kelly Vance, Ali Winston

Art & Production
Production Manager Nicholas Wong
Art Director Brian Kelly
Graphic Designer Elaine Shaw

Circulation
Circulation Manager Jack Murphy

Business
Publisher Jody Colley
Operations and Events Manager Mollie Cohen-Rosenthal
Systems Managers Jahus Amesmo
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Sales & Marketing Director Terry Furry
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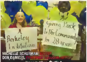
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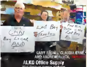
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NEWS & OPINION

EAST BAY EXPRESS
THE MUSIC UNDERGROUND

LETTERS

I Is for Insane

The argument on Measure I is wrong for so many reasons. Oaklanders are already paying way more than the "fair share" as it is. We pay among the highest property taxes in Alameda County already, for inferior services. On a $500,000 house, an Oakland property owner pays $1,700 more a year than someone in San Francisco. So now they want to tack another $80 onto that? And for what? Nothing! Measure I guarantees nothing. No improvements in any services, no additional police — nothing! The resolution passed by the council is entirely non-binding and could be changed at any time. The amount allocated for police is minuscule — it is not even enough to keep up with attrition, so it is a joke! Councilwoman Pat Kernighan can continue with her threats against the residents, and we will do our best to vote her out of office because she knows full well that there are many other options out there to find funding for public safety if our city officials could get their priorities straight and stop throwing money away on loans to Your Black Muslim Bakery, settlements to employees who were fired for just cause, and overly generous pension benefits.

Marleen Sacks, Oakland

The Cabaret License Charade

Oakland has a proud history of underground and warehouse venues: 40th St. Warehouse, French Fry Factory, 21 Grand (as mentioned) and that's just in the last ten years. World-renowned culture-changing shows would happen there that the local bars and clubs turned a deaf ear and blind eye towards as they booked "something that would make money," or just made an atmosphere that nobody wanted to go to. Almost all of the spaces fell victim to gentrification and misplaced police priorities. It's easier to bust up a party with loud bands than that it is to find murderers and rapists.

The bad thing about warehouse and DIY shows are their exclusivity. They may allow for people of all ages, but you have to not only know about them, but a young person has to be able to sneak away to get to them. It adds an element of danger and adventure, but it's something that could be mitigated a bit more if there were more options for music that isn't just a vehicle for selling alcohol. What are bands supposed to do when the entire culture of a city is vaguely apathetic toward live music at best, and downright hostile at worst? The mayor has shown a complete lack of understanding of why these kinds of shows happen, let alone why a city would want them to occur. Oakland's arcane and draconian cabaret laws have stifled both innovation and advancement for years now. And although it is slightly better than it was before, the abject lack of understanding by the city of what these spaces do, let alone what they can do for the city, is pretty much absurd. It's penny-wise and pound-foolish to keep this "cabaret license" charade in place. The city will continue to treat art scenes outside of their personal area of interests as degenerates and potential criminal risks until they wake up. If they wake up.

Conan Neutron, Oakland

Nothing Short of Ludicrous

Your endorsement of Oakland's Measures, H, I and J are nothing short of ludicrous. Your reasoning and analysis is totally void of facts. The *Express* as a news organization has completely failed the reader. Your one-liner (22 words) regarding Measure I — come on guys give me a break. Who wrote this diatribe — the city administrator?

David E. Mix, Oakland

The Stepkids Are No Sly

Your parallel between Rotary Connection, Sly Stone, and The Stepkids is totally out of bounds. Aside from the complete disjunction between musical genres among the aforementioned musical acts, your categorization is not even alphabetically correct.

Above all, I am dismayed that you would elevate The Stepkids to the level of Sly Stone, a Bay Area local and pioneer of soul, funk, and R&B as we know it today. The Stepkids are not on the same playing field as Sly Stone and Rotary Connection, or even the brothers Gibb. I'm very concerned at the disservice you have done to Sly Stone, particularly by comparing him to a quartet of musical waifs.

Please do not be so reckless.

C Ray Penne, Berkeley

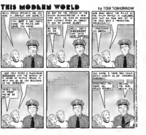
Local Doesn't Mean Low Prices

$10 fennel and frisee salad? I'll take my appetite next door to Adesso.

Jake Quelee, Oakland

Corrections

In the October 26 capsule review of the film *Gainsbourg: A Heroic Life*, we got wrong writer-director Joann Sfar's gender. Sfar is a man. In the same issue's film review "Stray Cat Blues," we misspelled actress Elizabeth Olsen's surname. ●

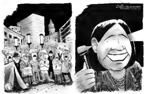

THIS MODERN WORLD
by TOM TOMORROW
HELLO, OFFICER FRIENDLY! ARE YOU HERE TO PROTECT AND SERVE?
YOU BET I AM! THAT'S WHAT THE POLICE ARE FOR, YOU KNOW!
SO WHY DID THE OFFICER AT THE OCCUPY DEMONSTRATION IN NEW YORK MACE THE FACES OF WOMEN WHO CLEARLY POSED NO THREAT TO HIM OR ANYONE ELSE?
WE SAW IT ON THE INTERNET!
WELL, THAT'S DIFFERENT! THOSE WERE HIPPIES!
AND WHAT ABOUT THE POLICE AT THE OCCUPY PROTEST IN OAKLAND, WHO SHOT AN IRAQ WAR VET IN THE FACE WITH A "NONLETHAL" PROJECTILE?
—FRACTURING HIS SKULL—
—AND THEN TOSSED A FLASH-BANG GRENADE INTO THE MIDDLE OF A GROUP OF PEOPLE TRYING TO HELP HIM AS HE LAY BLEEDING IN THE STREET?
THERE'S VIDEO OF THAT ONLINE AS WELL!
YOU KNOW, I THINK THIS COULD EASILY QUALIFY AS AN UNLAWFUL ASSEMBLY.
SOMETIMES YOU SCARE ME, OFFICER FRIENDLY!
WELCOME TO THE REAL WORLD, KID.

SEVEN DAYS

CAN JEAN QUAN RECOVER?

The mayor's decision to raid Occupy Oakland shocked many of her liberal supporters and it remains to be seen whether she can regain their trust.

By Robert Gammon



Mayor Jean Quan made the biggest mistake of her political life when she greenlighted the October 25 early-morning raid on the Occupy Oakland encampment and the heavy-handed police response later that night. The crackdown made international news, as demonstrators from as far away as Cairo protested in solidarity with occupiers in Oakland. At first, Quan attempted to deflect blame, saying she was not involved in the detailed planning of it and didn't know which day it would take place. But later in the week, after being vilified by liberals and progressives from around the world, Quan took responsibility for what happened and apologized to the people who got hurt. She also allowed the campers to return.

It remains to be seen, however, whether Quan can recover from the debacle. For many Oakland progressives, her decision to crack down on the encampment in front of City Hall was a shock. Indeed, Quan was elected mayor last year in part because of her liberal creed. Few people expected that a longtime activist, who had participated in numerous political demonstrations over the years, would suddenly preside over police firing tear gas at protesters. The news catapulted her onto Jon Stewart's *The Daily Show* and prompted liberal TV commentator Keith Olbermann to call for her resignation.

In retrospect, it seems obvious that Quan got caught up in the gritty problems of the encampment and failed to see the big picture. In the eyes of the world, it didn't matter that prior to the raid Occupy Oakland had devolved from a protest against greedy and corrupt bankers to a demonstration against local government and police. It also didn't matter that the camp had very real issues with public safety and sanitation. It was still an Occupy camp as far as most people were concerned and an attack on it represented an attack on the movement.

To be fair, it should be noted that Quan made the decision to clear the encampment under substantial pressure from some City Hall officials, media pundits, and Oakland residents who believe that she's too soft on crime. Many of these same people are now arguing that if the mayor had only cracked down on the encampment earlier, then Occupy Oakland would have gone more peacefully. But such arguments clearly underestimate how frustrated people are about our economic and governmental systems and the fact that it often rewards corporations, banks, and the rich while forcing everyone else to fend for themselves.

Crackdown advocates also overlook Oakland's rich history of political protest. It has long been one of the most progressive cities in the nation. And it seems abundantly clear that the Occupy Oakland demonstrators would have kept coming back even if Quan had cleared the camp on its first day.

The mayor also apparently failed to realize that appeasing the law-and-order crowd was not going to get her anywhere. Not only did the raid result in last Tuesday's ugly confrontation with police, but doing it again likely would lead to an unfortunate replay. Cracking down also wasn't going to win Quan any friends and supporters. Some of the same people advocating for the crackdown strongly opposed her candidacy for mayor and many of them now want her to be recalled. Indeed, even if she had done exactly what they wanted, there is no indication that they suddenly would have started to support her.

Quan's critics also contend that she has painted herself into a corner by allowing the occupiers to return. They say the protesters won't trust or pay any attention to her or police because of what happened. That may be true, but it's also true that Quan wouldn't be in this mess if she had remained loyal to her liberal roots and, instead of issuing demands and approving raids, had worked harder to make Occupy Oakland a successful progressive protest.

In fact, it's hard to see a way forward for Quan unless she does that now. If the encampment devolves into chaos and is taken over by anarchists who want to protest for the sake of protesting, she'll be blamed again. But if she works diligently and cooperatively to keep the encampment clean and safe, then she may be able to regain credibility among Oakland's progressive community and re-earn its trust.

Quan and Interim Police Chief Howard Jordan also must seriously investigate the use of force last week, including the use of tear gas, and whether other police agencies on hand used rubber bullets in violation of Oakland policy. The city also needs to seriously rethink whether the use of tear gas and bean bags is appropriate during protests. And it must get to the bottom of who shot Iraq War veteran Scott Olsen in the face, fracturing his skull.

But the success of Occupy Oakland is about a lot more than just Quan and police. If the camp deteriorates into something squalid and violent, it will represent a significant blow to both progressives and the Occupy movement. Indeed, the Occupy movement has the potential to be one of the most important progressive protests of this generation. It already has changed the national conversation from misplaced concerns about the federal government's debt issues to the far more important problems that face the country — from joblessness and economic inequality to bankruptcies and the continuing foreclosure crisis.

Over the past several days, there also has been some evidence that Occupy Oakland may be headed in the right direction. Last week's City Hall visit by liberal filmmaker Michael Moore seemed to invigorate the local progressive community. And the November 2 General Strike, if it remains peaceful and nonviolent, may help galvanize support for Occupy Oakland and convince more members of the local progressive community to get involved.

But if Occupy Oakland and other Occupy encampments devolve into chaos and anarchy, then the crackdown advocates will be viewed as having been right all along.

Three-Dot Roundup

The Oakland school board voted 5-2 last week to close five schools at the end of this school year in a cost-cutting move, the *Oakland Tribune* reported. The vote came after hundreds of parents protested the closure plan. Superintendent Tony Smith, however, noted that the district has far more schools than it needs and doesn't have the funds to keep them all open. ... The *Oakland Tribune* will not be renamed the *East Bay Tribune*, Bay Area News Group executives announced. *The Contra Costa Times*, the *Daily Review* in Hayward, and the *Fremont Argus* will also keep their mastheads, reversing an earlier decision by BANG officials. The newspaper chain also announced that it's killing Monday home-delivery to save money. ... BANG also said it will lower the number of layoffs in East Bay newsrooms from 40 to 25. ... And Governor Jerry Brown unveiled a sweeping public-employee pension overhaul proposal, but it appeared to be dead on arrival because of opposition by Democrats in the legislature, the *Sacramento Bee* reported. ●

Seven Days is culled from our news blog, 92510.

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LEGALIZATION NATION

DRUG WARRIORS FIGHT STONERS OVER WEB POLLS

Plus: Rand retracts pot club study and 2012 legalization initiative re-circulates.

By David Downs

This October, the White House asked citizens to create new ideas for the country and if they received enough online votes, the executive branch would respond. The effort has become yet another runaway success for marijuana law reformers. This sort of online response should be easily dismissible — it happens all the time on the Internet — but this time it was apparently enough to rile a few drug warriors.

On October 18 narcotics cops in Los Angeles used federal drug trafficking interdiction time and resources — tax dollars that could be spent making the streets safer — to lobby the White House to continue the Drug War. According to Law Enforcement Against Prohibition — which obtained a leaked copy of an email — on Tuesday at 9:36 a.m., the Los Angeles High Intensity Drug Trafficking Area intelligence office called LA CLEAR emailed a huge group of cops, asking them to sign a pro-drug war petition. Here's the full email:

From: info@laclear training.org
Subject: Petition Against Marijuana Legalization
Date: October 18, 2011 9:36:30 AM PDT

WE NEED YOUR HELP. The legalizers are totally dominating the White House "We the People" Web site — they have more signatures than every other issue combined.

CADCA's petition, supporting drug prevention and against marijuana legalization, is up to 1,000 signatures but we need every other network in the field to mobilize to help us get as many more signatures as possible in the next two weeks.

Please sign on to CADCA's petition NOW and GET AS MANY OTHER PEOPLE AS YOU CAN TO SIGN ON by November 4th!!

To view and sign on to CADCA's petition all you have to do is:

1. Go to: http://wh.gov/2Yh
2. Create a username and password, if you don't have one already
3. After you have created an account, return to the petition link and hit refresh
4. Click "Sign Petition" button.

Petition Against Marijuana Legalization
Tuesday October 18 Tuesday, October 18, 2011
WE NEED YOUR SUPPORT!!
Please Sign Petition Go to: http://wh.gov/2Yh
Thanks for your support. Los Angeles HIDTA

Stephen Downing, a Law Enforcement Against Prohibition member and former deputy police chief for the Los Angeles Police Department, said that never in his decades on the force did he spend his work day trying to gin up votes for a worthless online poll to save his job. Downing says it was and probably is against department policy to engage in politicking during work hours or in uniform during off work hours. "You do not engage in politics, period," he said. "That was the rule in our department, you don't do it."

Six hours after LA CLEAR marshaled the drug war machine to battle the stoner vote, LA CLEAR Senior Deputy Director Eric Deroian sent out a follow up message saying they had messed up. "Earlier today an e-mail blast went out from the LA CLEAR Training Site. This e-mail was political in nature and should not have been sent out at all to governmental e-mails. Please disregard/delete," Deroian wrote. Deroian did not return calls for comment.

Rand Retraction

The independent think tank RAND Corporation issued a rare public retraction on October 24 pulling a controversial September study that found that closing LA medical cannabis dispensaries increased crime sometimes by as much as 62 percent. The publication of "Regulating Medical Marijuana Dispensaries: An Overview with Preliminary Evidence of Their Impact on Crime" drew the ire of law enforcement officials. RAND said a post publication review found that the study failed to include key crime data from the Los Angeles Police Department.

An internal misunderstanding about the crime statistics, which came from a third party called CrimeReports, caused the error, said Debra Knopman, a RAND vice president. The text of the original study hinted at trouble: "According to CrimeReports, its software is used by more than 700 law enforcement agencies across North America. During our study period, the LAPD subscribed to this service, allowing us to extract data on crimes by type, day, and city block. The LAPD no longer uses CrimeReports, possibly because it is launching its own mapping system. During our time period, we compared the data from CrimeReports with those publicly available through the LAPD's website. The data correspond very closely. However, the data provided by the LAPD are only available for four crime categories (versus thirteen categories from CrimeReports) and are not available for jurisdictions that neighbor the City of Los Angeles."

But even "that's not correct," said Knopman. Exactly how it isn't correct, she could not say.

It could be several months before researchers run another study, presumably with voluntary data from LAPD. Knopman said she had no experience with the validity of LAPD crime statistics, but RAND will post the raw data and the models. "We really want full transparency on this," she said. Speaking of full transparency, Legalization Nation asked Knopman exactly how the misinterpretations made it through internal peer review. "That's a really good question," she said. "It's the subject of further review."

Seeds & Stems

The "Regulate Marijuana Like Wine" team is back with round two of its 2012 initiative. The attorney general still summarizes it as "Marijuana Legalization." It would decriminalize pot and allow its sale to those 21 or older, as well as allow for noncommercial gardens of up to 24 plants. ●

David.Downs@gmail.com

This column is culled from our blog of the same name.

The Monterey Bay Aquarium sits on the protected Pacific Grove area of Monterey Bay. Wikimedia Commons

ECO WATCH

AQUARIUM CAN DUMP WASTEWATER

State regulators exempt Monterey Bay Aquarium from a state ban on discharging wastewater in sensitive marine areas

By Susanne Rust

Although famous for conservation and its sustainable and environmentally friendly practices, the Monterey Bay Aquarium is also one of the largest wastewater dischargers in the protected Pacific Grove area of Monterey Bay. Last month, however, the State Water Resources Control Board exempted the aquarium from a state ban on dumping wastewater in a marine protected zone.

The board decided the aquarium's conservation and public education benefits far outweigh any dangers posed by the millions of gallons of treated fish, bird, and mammal waste it dumps back into Monterey Bay. "The Monterey Bay Aquarium's beneficial uses include extensive public outreach and education on the marine environment, basic water quality research and research to determine the needs and improve the quality of existence for marine life," said David Clegern, a spokesman for the water board.

According to a report released by the board earlier this year, the aquarium takes in about 1,400 gallons of seawater a minute, 24 hours a day, every day of the year. It then discharges more than 2 million gallons a day. The system is open, meaning seawater is pumped in and discharged continually.

The water board acknowledges that the discharge does contain waste, albeit "at very low levels." The only exceptions noted were copper in one seawater sample and chlorine in others.

Copper is known to be harmful to marine organisms, damaging creatures' gills, livers, kidneys, and nervous systems. Chlorine can be lethal to many organisms, including salmon and oysters, at low levels. "None of the seawater samples exhibited toxicity effects," the report's authors wrote. However, storm water runoff from the aquarium contained waste and in some cases exceeded state standards.

Aquarium officials say they do everything they can to minimize the harm the aquarium poses to marine life. For instance, the aquarium routes all seawater exposed to birds and mammals through ultraviolet sterilization before dumping it back in the bay. That process gets rid of bacteria and other microbes.

Other discharged water, particularly water that has been in contact with exotic species, is run through ozone treatment in order to kill any larvae or eggs that could potentially reach the bay. And water treated with chemicals or pharmaceuticals is isolated and not released back into the bay. "Operating a large public aquarium requires substantial resources and a large staff, and we recognize that our environmental footprint is likewise substantial," aquarium officials wrote in a brochure about the aquarium's commitment to sustainable and environmentally friendly practices, called "Striving for Sustainability."

"We are doing everything we can to minimize our footprint in the ocean," said Ken Peterson, an aquarium spokesman. "There's no doubt, it's a challenge."

The aquarium sits next to the Pacific Grove area, a state-designated Area of Special Biological Significance. Since 1983, as part of its Ocean Plan, the state has banned wastewater discharge into any of the 34 designated marine areas. In 2004, the water board notified the aquarium that it had to cease storm water and other discharges in the protected area or request an exception under the Ocean Plan.

The aquarium sought an exception in 2006 and the state water board prepared a report on the request. In April of this year, a public meeting was held to consider the exception, and last month, it was finally approved. "By and large, this exception allows the aquarium to continue being a public aquarium exposing millions of people every year to marine life in the hopes that we can get them interested and concerned about ocean issues," Peterson said. "There is a value in that, and we are pleased it is recognized and valued by the State Water Resources Control Board." ●

California Watch is a project of the nonprofit Center for Investigative Reporting in Berkeley. Contact the author at SRust@CaliforniaWatch.org. For more, visit CaliforniaWatch.org.

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Occupy Oakland is stronger than ever

Stephen Loewinsohn

THE WHOLE WORLD IS WATCHING

Last week's raid may have been the best thing that could have happened to the Occupy movement.

By Ellen Cushing

By the time Michael Moore — liberal icon, acclaimed documentary filmmaker, and bearer of some 915,000 endearing Twitter followers — came to speak to Occupy Oakland last Friday, the writing was on the wall. This was, after all, a full three days after police had raided the hundred-plus tent city, after downtown Oakland had erupted into a heated standoff between cops and protesters that lasted well into the night and resulted in more than a hundred arrests and untold injuries, and after what happened in Oakland had spread around the world via Twitter, Facebook, and the mainstream and alternative media.

"We've been watching," Moore said about fifteen minutes into his speech to the crowd of hundreds that had gathered in Frank Ogawa Plaza in the late-afternoon sun. "Millions have watched it. And millions have been inspired by you because the next night, you didn't go away! You came back!" The audience erupted into rambunctious cheers.

Moore was one of many thought leaders, progressives, and pundits who took Oakland on as a cause after last week's raid and subsequent clash with police. Jon Stewart, Keith Olbermann, and Rachel Maddow devoted segments of their respective TV shows — with varying degrees of subtlety — to questioning Mayor Jean Quan and the city's actions. Foreign press like Al-Jazeera and the Guardian (UK) covered the events as they unfolded, and typically apolitical websites like Gawker and The Awl published long, impassioned pieces on the occupation, the city's response, and what it all meant for both the individuals involved and the movement at large.

Literally all around the world, protesters marched in solidarity with Oakland: in Chicago and Atlanta, in Philadelphia and New York, and as far away as Cairo, the events in Oakland appeared to have reinvigorated support for other local branches of the larger movement. In Lower Manhattan, where the Occupy Movement began six weeks ago, hundreds of protesters walked the streets chanting "Oakland is New York; New York is Oakland." The New York camp also donated $20,000 and a hundred tents to Oakland in the wake of the raid. In Tahrir Square, recently the site of Egypt's own uprising, protesters held handmade signs that bore slogans supporting Occupy Oakland and heralding a shared cause of "social justice for all." And in San Francisco, police called off a planned raid on the city's encampment at Justin Herman Plaza on Thursday; the San Francisco Police Department's official explanation was that it was worried that protesters from Oakland would cross the bay and cause trouble, but speculation swirled that Mayor Ed Lee, who's currently embroiled in a mayoral race of his own, had been scared off by the reaction to Quan's crackdown.

And back here in Oakland, less than 24 hours after Tuesday's confrontation, thousands of people clogged Frank Ogawa Plaza — more, it appeared, than had ever come to the group's meetings before. At press time, the encampment looked to be about as robust as it had been a week ago, and members of Occupy Oakland have spoken both publicly and privately about how the group has been emboldened by fresh blood and newfound international support. At the same time, Quan, facing tremendous criticism from the press and from her progressive allies, has few choices. She can let the encampment remain and do her best to make sure it's clean and safe, or undertake another climactic action and risk further alienation and unrest as all eyes remain on Oakland.

For all intents and purposes, Occupy Oakland also is now strengthened because of the crackdown last week. As E.D. Kain of *Forbes* wrote the day after the raid, Quan and city officials did exactly what you shouldn't do. "If you want a protest or a rally to dissipate, ignore it. Until it turns into a violent riot, ignore it. Even if it goes on for weeks and months, eventually people go home. If you want to make the protests more poignant, more profound, if you want to swell the ranks of the protesters and give them even more legitimacy, attack them with tear gas and flashbombs. Arrest them en masse."

In other words, what happened on October 25 has empowered Occupy both here and afar, and on both a literal and symbolic level. For occupiers and their allies, it's a perfect narrative: Oakland, which has always held a unique position in the collective imagination, makes for a compelling metaphor for the scourges of poverty, police brutality, and gentrification, and individuals like Scott Olsen — an Iraq War veteran who made it through two tours unharmed only to be seriously injured twenty miles from his own home — and the unnamed wheelchair-bound protester — whose silhouette, engulfed in smoke and gas, was tweeted thousands of times — are emblems of a nation racked by inequity and misplaced priorities.

Whereas Occupy Oakland, and specifically the conditions at Frank Ogawa Plaza, had previously been a magnet for right-wing antagonism, mixed local opinion, and public health and safety concerns from city administrators, what happened on Tuesday turned protesters into sympathetic victims and the camp into a cause larger than itself. And where the Occupy movement at large has been widely criticized for being too abstract, too diffuse, and too inchoate, Oakland — and the story of Scott Olsen, and the searing images of teargas flooding the streets of downtown, both of which spread worldwide in a matter of hours over the Internet — presented something concrete to latch onto.

In that sense, last Tuesday's raid and protests may have been the best thing that could have happened to the movement — which is ironic, not least of all because, according to sources within city hall, the original raid on Occupy Oakland was motivated in part by Quan's concern that deteriorating conditions at the site might delegitimize the movement at large. In trying to protect Occupy, Quan gave it its first, biggest, and highest-profile challenge from above, which in turn imbued the movement with more power than it had before. The whole world really is watching now. ●

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The city exonerated Stancill but he lost his job.

The Making of a Police Scandal

In a case tinged with race and sex, confidential investigative reports reveal that a small cadre of San Leandro cops ginned up explosive charges against one of their own.

By Steven Tavares

Dewayne Stancill was once one of San Leandro's best street cops. According to a decade's worth of performance reviews, he was an officer with growing leadership skills and a genuine empathy toward wayward youth. His expertise with at-risk teenagers was no accident: he was once one of them, a young black kid who grew up on the mean streets of East Oakland. As an officer in the San Leandro Police Department, his colleagues vouched for his talent, as did police brass. But things changed dramatically in 2007 when he was promoted to the rank of sergeant.

It should have been one of many career milestones, but in a city with a troubled history surrounding race, Stancill says the color of his skin became a point of contention for some in the police department. His promotion also appeared to have sparked jealousy among cops. And then a handful of officers, mostly white women who themselves had been consistently passed over for promotion, unleashed a backlash against Stancill that ultimately led to him losing his job, public records and interviews show.

According to two investigative reports commissioned by the city and recently obtained by the *Express*, the female cops, along with a high ranking member of the police union, worked in concert to go after Stancill. The reports also concluded that the group of officers had repeatedly exaggerated charges of sexual harassment against Stancill, who says he was then shunned inside San Leandro PD.

At the center of it all, according to the second investigative report, was Anne O'Callaghan, a female officer who apparently was angered by the entrenched old boys' network in the department. Either as a clerk or cop at the department for seventeen years, O'Callaghan had regularly been passed over for promotion. That was no surprise — only one woman has ever risen above the rank of officer in the department's history.

In 2007, O'Callaghan finished fifth on the department's sergeant's exam, two spots behind Stancill, and was passed over for promotion. According to one of the investigative reports commissioned by the city, O'Callaghan reacted angrily to the exam results. She allegedly told other officers that Stancill was unqualified for the promotion and that he was "stupid" and an "idiot." "They're sure promoting a bunch of winners around here," another female officer said, according to the report.

O'Callaghan's complaints, on their own, may have gone nowhere, but she's married to Sergeant Mike Sobek, one of the department's most powerful officers. At the time of Stancill's promotion, Sobek was vice president of the San Leandro police union. He would later ascend to president of the union, a position he holds today.

According to the second investigative report, the husband-and-wife team of Sobek and O'Callaghan, along with Catherine Pickard, another San Leandro police officer who was O'Callaghan's close friend and who also sat on the police union's board of directors, worked together to convince other white female officers to accuse Stancill of sexual harassment.

In some ways, because of his rough-hewn manner of speaking and his propensity for making salty comments, Stancill was an easy target for building a wide-ranging — but ultimately deemed false — cache of sexual harassment claims. The complaints ranged from Stancill commenting on the fit of a female officer's jeans to allegedly shooting another in the ass with a paint gun during a police exercise seven years earlier. Stancill also was alleged to have asked for sex with a close colleague on the force. But an investigation commissioned by the city found the charges to be without merit — too old and below the threshold of sexual harassment in the workplace. Stancill, though, was not out of the woods. In fact, it was just the beginning of an ugly series of events that ultimately cost him his job.

Undaunted by the city's investigation, the six female officers decided to sue San Leandro, its police department, and Stancill himself in federal court claiming their civil rights were infringed by the city's long and woeful history of bypassing female officers. Some, like O'Callaghan, claimed gender and age discrimination, while other complaints simply revolved around being a woman in the department, even though some were not interested or eligible for promotion. The city ended up paying $1 million in court settlements alone and much more in legal fees, including $225,000 to O'Callaghan and Sobek — the wife and husband whom the city's investigators concluded had started the whole thing.

Although many of San Leandro's elected leaders were left in the dark over the scandal's basic facts, there is reason to believe that the events may have led directly to the resigna

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tions of two police chiefs and possibly even the city manager. There's also evidence that the men helped oust the mayor from office.

As for O'Callaghan and Sobek, they remain entrenched at San Leandro PD, and there's even a possibility that both could get promotions.

Among cops at the San Leandro Police Department, Dewayne Stancill was different, according to statements made by coworkers to investigators. Although the context of their statements sometimes appeared to drip with racism and elitism, in many ways they were right on one point: Stancill was not like other police officers in San Leandro.

He came from little. His family survived on Section 8 assistance in East Oakland. As a child he and three other older siblings crawled into dilapidated housing — if they could get a home at all. He remembers standing in line at the local church for periodic handouts.

His father wasn't around much, but he remembers having a strong bond with him. But then, when Stancill was twelve years old, his father was shot and killed by an Oakland cop. The officer was responding to a call regarding an irate man in front of a run-down hotel on MacArthur Boulevard. Stancill's father had multiple sclerosis and Dewayne believes his dad did not take his pills that fateful day. It disabled his actions, Stancill believes, and limited his ability to communicate coherently with the police officer.

Young Dewayne was torn by the incident, yet it did not change his view of police. "When my father died, it didn't kill my hopes and dreams," Stancill said in a recent interview, adding this about police officers: "They would never lie or do anything wrong because they wore a badge. My thinking was you respect them because they are the good guys."

By age seventeen, Stancill was a transient wandering the streets of Oakland by day and searching for a place to sleep by night. Eventually he couldn't stand sleeping on the cold, wet cement any longer. "It was just ugly," he recalled. "I had to get myself out or I was going to be dead."

Armed with a study guide for the GED and a new job at a shipping company, things began to change. A co-worker helped him enroll at San Jose City College. Stancill's background did not exactly prepare him for the world of higher education. "I heard people talking about getting a master's, an AA, and bachelors' degrees," he said. "I was not exposed to any of that. I would say, 'I'll get my master's and then try to get an AA,' because that sounded better to me. I didn't know what was what."

After a slow start in community college, Stancill finally began to hit his stride. After completing a particularly vexing English course, he applied to join the San Leandro Police Department and became an officer in 1998.

Stancill's rise from poverty and homelessness to the rank of police officer was quick and he never smoothed the rough edges of his personality. Stancill spoke with a street wise vocabulary, but to some of his colleagues in the department, it was "too ghetto," as one would later put it, according to public records.

HIS FATHER WASN'T AROUND MUCH, BUT HE REMEMBERS HAVING A STRONG BOND WITH HIM. BUT THEN, WHEN STANCILL WAS TWELVE YEARS OLD, HIS FATHER WAS SHOT AND KILLED BY AN OAKLAND COP.

But Stancill's unique experience served him well in San Leandro. Over time, the city's all-white population has changed to the point that there are now many young people of color with backgrounds similar to his. His time as a school resource officer at San Leandro High School also helped him connect with youth. One former lieutenant called Stancill "the best street cop we have."

But after Stancill's promotion to sergeant, the officer said that Stancill somehow "morphed into a complete idiot" for other cops in the department. A current San Leandro police officer agreed, telling the city's investigator that once Stancill outscored the other cops he became "stupid." The same officer, who is

SAN LEANDRO
POLICE

San Leandro Police Department lacks racial and gender integration

Stephen Loewinsohn

SAN LEANDRO
CITY HALL

There is reason to believe that the scandal resulted in a City Hall shake-up Stephen Loewinsohn

white, told investigators he believed an atmosphere of racism was the root cause for the department while shunning of Stancill after the results of the sergeant's test were released.

San Leandro's turbulent history with race relations helps explain the slow rate of cultural change at the police department. Under the city's modern patriarch Jack Maltester, the political machine of the last century fostered and perpetuated numerous racial stereotypes that ultimately led to federal inquiries in the early-Seventies of the use of housing segregation against blacks. The stigma, although markedly improved over the decades, still lingers. Open discrimination is no longer an everyday discussion among residents, but it still permeates many local issues.

Regardless, the power of diversity has allowed the city to overcome its history. According to the most recent US Census, San Leandro has nearly equal proportions of whites, Latinos and Asians and a percentage of African Americans that is higher than the state average. In fact, there are very few places in the country more richly diverse than San Leandro.

Yet, the cure for intolerance has proven too weak for the pathogen that has continued to thrive at the police department. In many ways, San Leandro PD is still living in the past. Aside from O'Callaghan's brief three-month stint as acting sergeant in 2008, only one woman has ever held a long-term position above officer. Law enforcement is notable for its lack of racial and gender integration, but among Bay Area cities, San Leandro lags way behind the curve. Among the city's 91 sworn officers, just 7 are black and only 4 are female. The landmark hiring last January of former Benicia Police Chief Sandra Spagnoli as the city's first female top cop was meant, in part, to facilitate gender diversity, but change is stubbornly slow in San Leandro.

It was against this backdrop that Stancill rose through the ranks to finish third on the police sergeant's exam in 2007, earning his promotion. (The top three finalists received promotions.) The news capped an impressive run for him as an officer, according to numerous job reviews. Just two years earlier he had finished fourteenth on the exam.

After finishing behind Stancill, O'Callaghan admitted telling other officers that he was "stupid," an "idiot," and unqualified for the job, according to a city-commissioned investigative report. O'Callaghan's response to being passed over yet again for promotion may have been understandable, but according to the city reports, its tone shifted from sour grapes to open hostility.

Pickard, an officer and close friend of O'Callaghan who would later join the group of six in alleging sexual harassment against Stancill, also led the effort to go after him, according to the investigation. Two years earlier, Stancill recalled Pickard telling him: "We have black officers here, but they're like us. You carry yourself black." Pickard, who is white, denied making the statement when questioned by investigators. But in a nod to the department's woeful record with women and minorities, O'Callaghan told investigators, "The city would rather have an angry woman than one black person crying discrimination."

In January 2010 the city announced a settlement with four of the female officers totaling $495,000. Among the group were three officers who quit the department in early 2008, but the settlement did not include O'Callaghan and Pickard. They received settlements from the city later, but the agreements raise questions as to whether the city's elected leaders were made aware of background information surrounding O'Callaghan and Pickard's alleged involvement with O'Callaghan's husband, Mike Sobek, in exaggerating sexual harassment charges against Stancill.

Even before the six officers filed suit in federal district court, the city's higher-ups were well-aware of one confidential report completed in April 2008 by a Walnut Creek attorney. That was the first city-commissioned investigation into the scandal and it focused on whether the sexual harassment claims against Stancill were legitimate. The report concluded that they were not.

The second report, completed in November 2008, centered on Stancill's claim that he had been a victim of a racially inspired smear. Although that report concluded that the campaign against Stancill was not race-based, it also found that O'Callaghan, Sobek, and Pickard had worked in concert to gin up what were ultimately deemed to be bogus charges against Stancill. "Ms. O'Callaghan, Ms. Pickard and/or Mr. Sobek had some involvement in all of

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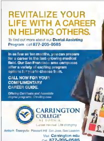

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the complaints raised against Mr. Stancill," the report noted. "They kept each other informed of their efforts and reached out to try to generate more complainants. In each situation O'Callaghan, Pickard and Sobek sought out and then exaggerated the facts they reported regarding Stancill's conduct."

The report also questioned the motives and actions in the pursuit of claims against Stancill. The investigation described at least two instances where Sobek allegedly used his status at the department to coerce other female officers to join the case against Stancill. In one instance, a current female officer was urged by O'Callaghan and Sobek to join the other six women in filing sexual harassment complaints after telling another officer about a comment made by Stancill. According to the investigation, O'Callaghan asked the officer to join the litigation and contribute $4,500 toward legal fees. When she declined, O'Callaghan later leaned on her to report Stancill to superiors, according to the investigation. The officer told the investigator later that she felt like "she got dragged into the investigation" of Stancill and had never voiced disapproval over Stancill's comments and, in fact, said the quip he allegedly made to her was amusing.

Nevertheless, O'Callaghan made the incident known to a lieutenant, according to the report. Later, the officer told investigators that Sobek also pressured her to get involved by saying, "Just do it for Anna; you owe it to her." Sobek denied the exchange when asked by the investigator.

According to this second investigation, then-Lieutenant Steven Pricco, who is now second in command at the department, had been the nexus for the slew of sexual harassment complaints against Stancill. According to the report, Pricco collected claims from O'Callaghan and another female officer and brought them to the attention of then-Captain Ian Willis. To Stancill, the complaints appeared to trickle in slowly at first but then quickly increased. Within a week, the number of complaints had risen to six.

Sobek, well aware of the growing number of complaints against Stancill, according to the report, appeared to start dropping ominous hints to Stancill about his eventual fate. In the months leading to the issuing of complaints by the six women in December 2007 and January 2008, Sobek told Stancill and the officer who placed first on the sergeant's test, "You know man, things are going to get worse before they get better." (Sobek admitted making the statement but said its context referred to subordinates adjusting to their new supervisors.)

Two weeks later, Sobek told Stancill, "No matter what you do, it will be wrong, and no matter what you say, you're not going to win." The other officer who witnessed the statements told investigators that it was not clear whether Sobek was referring specifically to Stancill. But in hindsight, the exchange foreshadowed the next three years of Dewayne Stancill's life.

As Stancill became increasingly ostracized among his peers, he grew more aware of the stark realities of being a "man on an island." He often dressed away from other cops or donned his uniform in his office. Other times he would attempt to supervise using his radio from his office. But then things worsened to potentially dangerous levels: Investigators found that O'Callaghan, Pickard, and other female officers routinely called in sick when scheduled to work under Stancill, citing a fear of working under his supervision. In most cases, accommodations would be made to replace the officer on the shift, but this wasn't always the case, according to Stancill, who said he was purposely left understaffed by Sobek.

On one specific occasion in May 2008, according to Stancill, Pickard, upon learning she was scheduled to work under Stancill that weekend, notified Sobek earlier that week that she would be sick. Sobek noted it as a sick call but failed to provide a replacement officer later in the week, Stancill said. "When you're short on the street, it's a danger to me and to the other officers and the citizens," he said.

There's a code in law enforcement that basically says, "Where there is one cop, there will eventually be many." The code once gave Stancill a measure of solace on the streets. But without confidence in his fellow officers to faithfully back him up, he said he was forced to make mental adjustments that could have been disastrous if not deadly. "My thought process, as sad as it was, [was], 'If I get into something out here, I'm probably going to have to shoot a lot quicker than I normally would if I was part of the team,'" he said.

"MY THOUGHT PROCESS, AS SAD AS IT WAS, [WAS], 'IF I GET INTO SOMETHING OUT HERE, I'M PROBABLY GOING TO HAVE TO SHOOT A LOT QUICKER THAN I NORMALLY WOULD IF I WAS PART OF THE TEAM,'" STANCILL SAID.

Stancill created a work-around. To lessen his exposure to potentially dangerous situations, he tried to restrict his schedule to certain days and certain areas of the city. But he could only take so much until he started to voice concerns over his treatment to supervisors and the human resources department. "'Get these people off my back,'" Stancill recalled telling the human resources manager. "But they wouldn't do it," he said.

Stancill said he notified Captain Ian Willis of his concerns, but Willis, Stancill said, used the chain of command to block him from talking to the chief. "Can someone please help me?" Stancill recalled thinking. "I'm being discriminated against and Willis said, 'I'm not going to allow you to talk to the chief.'"

Stancill believes Dale Attarian, the chief at the time, was deliberately kept in the dark by his commanders. Allegations made by the six female officers in their federal court lawsuit against the city and Attarian describe the former chief as supportive of Stancill and his abilities. "'What am I supposed to do?'" Stancill said he asked Willis. According to Stancill, Willis suggested he hire an outside attorney.

To Stancill, Willis' comment proved how powerful Sobek was in San Leandro. Police officers gave a portion of their paychecks toward a legal defense fund. Sobek, as part of the union leadership, had a hand in controlling connections with legal representation at the department. The exchange with Willis confirmed for Stancill that he stood squarely outside the department's circle of trust.

In January 2009, a few months after Stancill formally complained to human resources about continued harassment that he believed was due to the color of his skin, he was placed on paid administrative leave. The leave stemmed from an unrelated incident following a shooting at a Pep Boys on East 14th Street. The department questioned whether Stancill had put other officers in danger after allowing the father of one of the suspects, who was shot by police, to visit the hospital. Despite actions by Stancill to gain the surrender of two other suspects in the shooting in exchange for the father's visits, he came under fire by higher-ups who claimed the criminal case was ruined by his actions. Still seething from his treatment in the department, Stancill declined to testify in the subsequent investigation. Sobek's earlier statement to him that no matter what he said, he would not win had convinced Stancill that testifying would get him nowhere. He was later terminated.

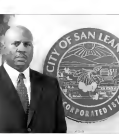
There is little doubt that while Stancill was viewed institutionally as a good cop, "it was also apparent that a lot women in the department seem to have problems with Sgt. Stancill," one of the investigations concluded. The complaints against him ranged from inappropriate comments to allegedly asking a fellow female officer for sex. Stancill also exhibited a propensity for giving colleagues nicknames like "baby." (He pronounced it "beh beh.") Stancill told the investigator: "That's just my language. What's up homeboy? What's up homegirl? What's up, baby?"

The internal investigation into the six sexual harassment complaints, though, found they lacked substance, according to the investigator hired by the city. "Many of the allegations are stale, occurring well over one year ago," the report said. In addition, it found the complaints were quickly addressed and corrected by Stancill upon notice. Three of the women also failed to cooperate with the investigation, it said, including the woman who Stancill allegedly asked for sex. (Stancill says he and the female officer engaged in sexual banter.)

The federal lawsuit filed against the city also detailed a police department rife with testosterone-fueled antics more befitting a college fraternity than a department of public safety. In her complaint, Pickard said the phrase "women don't belong in police work" was the prevailing belief among her male counterparts. The sentiment was uttered more than fifty times, Pickard said. She also described numerous instances of pornographic materials lying around the station and in squad cars, along with lewd emails distributed systemwide on city servers.

Nonetheless, earlier this summer Stancill did not just settle with the City of San Leandro over his termination — he was exonerated. The issuance of an exoneration letter in addition to a settlement is virtually unheard of in this sort of legal dispute, according to a source that represents police officers. Stancill received $314,000 in damages and legal fees and retired honorably from the police department at age 39, along with full medical benefits and a pension.

In an interview for this story, Stancill said it was clear that white officers had instituted an "If you talk to him, I'm not talking to you" mentality. "It was the law of the land," he said. "To this day, I have friends in the department who say I can't talk to you because I can't afford to go through what they did to you."



Stancill says the scandal took a toll on him. Stephen Loewinsohn

Stancill also said that the leadership during his time in the department protected other white commanders "almost by default." Four of the five commanders at the time, including Willis and Pricco, were known to have personal ties to Sobek and O'Callaghan, Stancill said. "If anything was going to happen, these investigations would have gone to them," he said.

A few months after Stancill's termination, Police Chief Dale Attarian was unceremoniously pushed out of office just two years into his tenure, ending nearly three decades as a cop in San Leandro. Attarian was replaced by Willis. The switch would be the first in a series of shake-ups in the city that were never fully explained to the public.

Ten months later, in October 2010, Willis announced his retirement, at age fifty. In a press release, Willis said he would remain in command until a new chief was hired. The statement turned out to be important because Willis was still two months away from being able to "spike" his pension. He was not replaced until January by the current chief, Spagnoli, and thus was able to greatly enhance his retirement benefits.

To this day, there has never been a good explanation for why two chiefs left the department in a span of just fourteen months. But during an arbitration hearing in July 2010 regarding Stancill's lawsuit against the city for wrongful termination, Willis acknowledged that the sexual harassment complaints actually filed against Stancill were based on a "false premise," according to a transcript obtained by the *Express*. Although it remains unclear whether Attarian and Willis left because of the police scandal, several council members now say privately that it became obvious that Willis was the wrong man to fix the problems at the department.

Two months after Willis announced departure, the man who hired him, City Manager Stephen Hollister, stunned observers when he announced he was stepping down effective this past June. The council's decision not to renew Hollister's contract stemmed from still unspecified concerns over his lack of interaction with the city's business community, but council members, privy to the discussions in closed session, also said privately that the ongoing settlements stemming from the police scandal had ballooned to almost unmanageable proportions and facilitated a change in direction. The post has yet to be filled and may not be until December at the earliest, and there was still more collateral damage from the handling of the Stancill case.

Anti-pension crusader Stephen Cassidy's electoral upset of Mayor Tony Santos by a mere 232 votes could be attributed to many factors — from the incumbent's stubborn opposition to saving San Leandro Hospital to a general antipathy towards the state of the economy. But there's another possible reason for Santos' defeat: the fallout created by Willis' quick departure and perceptions among residents that he was attempting to abuse the system by spiking his pension.

A FEMALE OFFICER DESCRIBED NUMEROUS INSTANCES OF PORNOGRAPHIC MATERIALS LYING AROUND THE STATION AND IN SQUAD CARS, ALONG WITH LEWD EMAILS DISTRIBUTED SYSTEMWIDE ON CITY SERVERS.

Since it happened just a month before the election, Willis' retirement was manna from heaven for a challenger like Cassidy searching for a high-profile example of public employees getting huge payouts. The disclosure upended the mayor's race and Cassidy became the first mayoral challenger in San Leandro history to unseat an incumbent.

Directly or indirectly, what began as an apparent case of workplace jealousy may have led to a dramatic shake-up in the city's leadership: Two police chiefs are gone, the city manager has been deposed, and a new mayor took office earlier this year.

Spagnoli, San Leandro's new police chief, ostensibly hired to clean up the mess at the police department, says changes are already underway. When it comes to the Stancill scandal, Spagnoli told the *Oakland Tribune* last September: "I want people to know we've taken care of those issues." Spagnoli says the department is also reaching out to minorities and women, encouraging their advancement with various leadership programs. In addition, the department no longer ranks officers for promotion using an in-house apparatus, but now hires an outside consultant, Spagnoli said.

But some of the same shenanigans may still persist. O'Callaghan is one of two female candidates who participated in the testing for sergeant last month. A source with knowledge of the exam conducted in mid-October by an outside consultant said that a longtime San Leandro lieutenant monitored the interview process. The cop in question is known to have friendly ties with Sobek and is briefly mentioned in the reports detailed in this article, the source said. Sobek is also believed to be a candidate for promotion to lieutenant.

Stancill contends that if Sobek is eventually promoted to lieutenant, his appointment could further insulate others from taking responsibility for wrongdoing. Stancill said that Sobek, as lieutenant, will participate in rotating command over internal affairs.

Even though Stancill has moved on, his name still ignites furor among the San Leandro Police Department's current leadership, he said. More than two years after he was formally dismissed from the department, Stancill said some of the same people who hastened his termination are still focused on him. After the terms of Stancill's agreement with the city were finalized this summer, Stancill said he was not allowed to take a test for a concealed weapons permit at the city's gun range and said he was effectively "banned" from entering the police station by Pricco. He eventually took the test elsewhere. Pricco did not respond to an email regarding the allegations.

Sobek, in an email, declined to comment for this story, but he noted that there has never been an investigation made by the city or the police department into his or his wife's conduct as revealed in the reports detailed in this article. Sobek also told this reporter in a phone conversation last week that he never actually saw the second investigative report. As for O'Callaghan, she declined to be interviewed for this story.

In July 2009, after he had lost job, Stancill said his health began to deteriorate. He fell into a deep depression and lost feeling on the left side of his body. "My body just gave out," he said. "Emotionally, it was as bad as it gets." Physical therapy and visits to a neurosurgeon followed. "I wish I could tell you I'm all right," he said. "But it's going to be a long recovery for me." ●

Editor@EastBayExpress.com

ARTS & CULTURE

CULTURE SPY

ALL IN THE BAG

It's become standard practice for retailers and artists to split profits evenly on consignment goods. But some artists cry foul

By Rachel Swan

Three years ago, Bobby Glasser stumbled onto a fabulous idea for a new artisan product when he walked into the now-defunct King Kovers auto upholstery shop in uptown Oakland. Glasser happened to come across the shop during its going-out-of-business sale, and a display of vintage auto seat covers instantly caught his eye. Made of glowing vinyl with bright psychedelic patterns, the merchandise seemed to call out to him, demanding to be salvaged and transformed. Glasser could only think of one thing: messenger bags. Bright, shiny carry-ons with seatbelt handles and handmade piping. Thus his line of handicrafts was born.

By launching King Bag Company, Glasser became part of a local class of artists whose ranks have risen in recent years, particularly with the proliferation of boutique-style storefronts in Oakland, many of which feature artisan products. He has three ways of peddling his wares. One is to sell directly to the consumer, either at festivals, hand-to-hand or via the web storefront Etsy. That's a guaranteed win-win: Glasser recoups the cost of materials and labor (usually five hours per bag) with no retail mark-up. The second is to sell goods wholesale to retailers, which allows him to liquidate merchandise and recoup the cost of overhead, albeit with a significantly reduced profit. The third way is for Glasser to sell goods on consignment, meaning he puts them on display at a neighborhood store and loses a portion of the profit when they sell.

Consignment used to be one of Glasser's best options, because it gave him a storefront without the headache of running one, and it yielded reasonable paper returns. Ideally, he said, the retailer would keep 30 percent of the revenue from whatever sold, leaving 70 percent for the artist. It seemed like a symbiotic relationship, given that a lot of local boutiques pride themselves on stocking locally sourced goods.

But lately, retailers have been a lot less generous, Glasser said. It has become increasingly common for stores to split profits fifty-fifty on consignment goods. From a store owner's perspective that's fair, since the store has to pay rent, hire staff, and operate a business, which is costly. But to artists, it's debilitating. "With the new shift, artists must either take less of a cut, or raise their prices, passing this on to customers," Glasser wrote in an e-mail, complaining about the "new" policy.

Local boutique stores like Oaklandish, Pretty Penny, The Rare Bird, and worker-owned shop Rockridge Rags all use the fifty-fifty rate. Oaklandish owner Angela Tsay says that's standard practice, and it's been that way for a while — unlike Glasser, she hasn't noticed any "shift" in policy. "Sometimes it's sixty-forty, but I've never heard anything other than that," she said. "I've never encountered seventy-thirty."

Like many shop owners in Oakland, Tsay also ranks among the artist class, since Oaklandish produces its own line of apparel and accessories. The company sells its wares at Residents Apparel Gallery (RAG) in San Francisco's Hayes Valley neighborhood, where Tsay said the consignment rates are also fifty-fifty. Local jeweler Kate Ellen, who is opening her first brick-and-mortar store in Old Oakland as part of a six-month pilot program, says that she plans to implement the fifty-fifty rate — albeit with reservations. "I would like to build the kind of business model that rewards artists properly for the work that they do," Ellen said, adding that she has sometimes struggled as an artist working with retailers, most of whom give her a fifty-fifty or sixty-forty rate. But she also understands the business owner's point of view. "Retailers are paying overhead for the space, and for any employees that they have to pay," Ellen said. In other words, it's not just about unit cost.

King Bag Company's messenger bags are made from discarded vinyl car-seat covers.

To an outsider, fifty-fifty might seem like a fairly large portion for the retailer, especially since he or she isn't risking any capital — just donating shelf space. If Glasser sold products at Pretty Penny, for instance, he'd get an $80 return on a bag going for $160 — and some of that $80 would go to his increasingly hard to find raw materials. (Now that King Kovers is closed, he's getting most of the seat covers on eBay, or from somebody's grandfather's attic.) The current rate seems mostly market-driven. Store owners argue that they can take a bigger cut because they have the advertising arm, the foot traffic, and the operational costs to justify it, and artists benefit as a result. Artists like Glasser also face an interesting quandary. They need to sell in places like Pretty Penny and The Rare Bird in order to earn visibility.

That said, many are also rebelling against the current consignment rates by selling their goods exclusively at festivals (where they only have to recover the vendor booth fee) or on web storefronts like Etsy. Some are also forging friendlier deals with smaller businesses, for whom it's more advantageous to be nice to the artist. Sharon Hoyle, who owns the vintage specialty store Mixed Pickles, says she usually gives artists a 70 or 75-percent rate of return on consignment goods, because the cost of labor and materials comes out of the artist's portion. "I used to make jewelry ... so I was on the other end," Hoyle said, explaining why she empathizes with people like Glasser. She added that since the store specializes in rare vintage products, it behooves her to work amicably with people who make those products. Right now, Hoyle buys wholesale from a woman who makes jewelry from bits of old tire, and she also sells Glasser's bags on consignment.

Another local jewelry-maker, Carol Tanenbaum, said she's seen a similar shift in the consignment market in favor of retailers. "I used to encounter a sixty-forty split," Tanenbaum said, adding that now, many stores that sell her goods mark them up more than a hundred percent in order to help her recoup the original cost. Tanenbaum says she has tried to get a more generous deal by selling in a store where she's also a customer, and to some degree it's worked. The owner of one local mom-and-pop optometry shop gives her an eighty-twenty rate on handmade holders for glasses. Other stores give Tanenbaum the fifty-fifty rate, but double her prices. (One store owner tags his consignment inventory with a more-than-doubly inflated price, then puts a slash through it, to make the 100 percent markup seem cheap.) Tanenbaum says she'll accede to such seemingly extreme mark-ups so long as she can recoup the unit cost. Still, she aims to do most of her selling at open studios and shows, where she only has to pay a participation fee.

Glasser's livelihood doesn't depend on whether or not his goods sell — he's also a sixth grade teacher, and that accounts for the bulk of his income. But he's concerned for people like Tanenbaum who work on arts full time. "[I'm] seriously thinking of unionizing local artists for the purpose of maintaining profits and consumer prices," he wrote in an email. "The prevailing message: 'Buy local, support the arts, but best to buy directly from the artists.' Yes, the economy downturn is brutal," he said, "but so is this business model." ●

Rachel.Swan@EastBayExpress.com

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EVENTS & ATTRACTIONS

Barking for Change

Piedmont Pet Mayor contest supports wildlife fund one dollar at a time

Zion, a Piedmont Pet Mayor finalist

Whether it's a bid for the US presidency or a seat on the student council, political campaigns have a way of becoming dog-eat-dog competitions. Perhaps nowhere is the idiom truer than in Piedmont, where nine canine candidates are currently contending for the title of the city's inaugural pet mayor. The Pet Mayor of Piedmont Contest — a mock political campaign designed to raise serious money for the Montclair-based nonprofit Pet & Wildlife Fund — is a dogged mayoral race that pits pet against pet for the prestigious two-year title of "ambassador of goodwill to all creatures in the community."

Started in Montclair in 2004 by the Montclair Village Association and the Montclair Veterinary Hospital, the race was moved to Piedmont this year to coincide with the recent grand opening of Holistic Veterinary Care on Piedmont Avenue. Lee Richter, the clinic's founder and CEO, also serves as the CEO of the Montclair Veterinary Hospital and the executive director of the Pet & Wildlife Fund, for which the annual mayoral race has raised tens of thousands of dollars to help care for injured wild animals. Organizers now plan to alternate elections yearly between Piedmont and Montclair.

Since September, each animal candidate has been racking up one vote for each dollar donation made in its name, both online and with the help of merchant sponsors in Piedmont and along the stretch of Piedmont Avenue that runs through Oakland. In true political spirit, each candidate's success is ultimately determined by how much money their sponsor drums up. Richter said that Montclair's 2008 pet mayor, a dog named Grace, won the race after earning about $4,000 in donations, nearly one-fourth of the total brought in from that year's race.

Previous elections have drawn political hopefuls of all species, from geckos to miniature horses. Last year, a chicken named Penny was elected as the secretary of agriculture. But so far, dogs have been the only animals to take the mayor's seat. "Every year a dog wins," Richter said. "I guess it's the American way. But clearly in Oakland the dog is the favorite." This year has proved no different. When the race began the diverse group of twenty candidates included a hamster named Prince Bling Bling, but after the October primaries, the election went to the dogs.

Among the finalists is Zion, a one-year-old Yorkshire terrier sponsored by Fentons Creamery, who has already garnered a few thousand dollars in votes through sales of a special ice cream sundae. The ice cream shop's manager, Jeffrey Unverferth (who's also the owner of the politically ambitious pooch), said it was just a year ago that Zion was found wandering aimless and ownerless around the Berkeley Marina. Perhaps the dog's inspiring rise from stray puppy to aspiring politician will resonate with constituents, though Unverferth is betting on the dog's youthful charisma (and ample sundae sales) for the win. "He's full of youthful energy, so I think that would be a nice, positive change for Oakland politics," Unverferth joked. And for those concerned about the party affiliation of Piedmont's future pet mayor, Zion reportedly supports the Green Party. "He likes green grass, that's for sure," Unverferth said.

Meet the candidates and cast your vote at Fentons Creamery (4226 Piedmont Ave., Oakland) on Saturday, November 5 between 11 a.m. and 2 p.m. The winner will be announced at Holistic Veterinary Care (4382 Piedmont Ave., Oakland) on Sunday, November 6 at 1 p.m. 510-339-2800 or PetandWildLifeFund.org/pet-mayor-of-piedmont.

— Cassie Harwood

ATTRACTIONS

Bay Area-Wide Star Party In conjunction with the Bay Area Science Festival, 21 Bay Area schools, observatories, and science centers open their doors for free telescope viewings and other astronomy-related activities. Check [illegible] for specific [illegible] and times. Sat., Nov. 5, free. 510-643-7888. AstroSociety.org/events/starparty.html. Lawrence Hall of Science, 1 Centennial Dr., Berkeley. 510-642-5132. LawrenceHallofScience.org.

Día de los Muertos [illegible] Visit a community-made Día de los Muertos altar on display in the museum's [illegible] Room. Through Nov. 5. Peralta Hacienda Historical Park, 2465 34th Ave., Oakland. 510-532-9142. PeraltaHacienda.org.

Firehouse Art Collective, Saturday Bazaar With art-making, music, food and jewelry vendors, and more. Saturdays, 12-6 p.m., free. 510-593-8733. FirehouseArtCollective.blogspot.com. Firehouse Art Collective, 3192 Adeline St., Berkeley.

Kitchen Art Great Wall of Oakland's final show of the 2011 season features screenings of art videos illustrating the diverse ways people make street art. With live graffiti demonstrations and Q&A, co-sponsored by the Estria Foundation, by Estria, Vogue, Apex, [illegible] Big G and [illegible]. Nov. 4, 6-10 p.m., free. The Great Wall of Oakland, West Grand Ave. between Broadway and Valley St., Oakland. GreatWallofOakland.org.

FAIRS, FESTIVALS & FIESTAS

Bay Area Science Festival The inaugural festival features more than 100 [illegible] science and technology demos at participating Bay Area venues. Visit website for specific [illegible], activities, and times. Through Nov. 6, free, though there are charges for some [illegible]. BayAreaScience.org.

HEALTH & WELLNESS

A.C.C.E.S.S. Resource Fair The City of Alameda's Commission on Disability Issues presents its second annual resource fair with representatives from more than 40 organizations on hand to provide free and sliding-scale services [illegible] to community members. Sat., Nov. 5, 10 a.m.-4 p.m., free. 510-864-1198. CityofAlamedaCA.gov/City-Hall/Commission-on-Disability-Issues. College of Alameda F Building, 555 Ralph Appezzato Memorial Pkwy., Alameda. 510-748-2213. Alameda.Peralta.edu.

Building Rage [illegible] Peace Possible Educator and [illegible] Ruth King leads a [illegible] in embracing rage as a means of emotional transformation. The event includes group sharing, mindfulness, and community. [illegible]. Sun., Nov. 6, 4-9 p.m. $40-$75. RuthKing.net. Skyline Community Church, 12540 Skyline Blvd., Oakland.

KIDS

Animal Facts and Fables Learn the truth and fiction of various animal myths, like whether toads [illegible]. Sun., Nov. 6, 2:30-3:30 p.m., free. Tilden Park Environmental Education Center, north end of Central Park Drive, Berkeley. EBParks.org.

KinderCycle Swap Trade in your old kids' stuff for something new. Bring items appropriate for newborns to children up to 7 years old. Sun., Nov. 6, 10 a.m.-noon. $5-$10. 510-967-5407. KinderCycle.org. South Berkeley Senior Center, 2939 Ellis St., Berkeley. 510-981-5170.

Sky Full of Stars Use the planetarium to explore the sky as it looks throughout the course of a day and see [illegible] up close. Recommended for kids ages four to eight. Call or check [illegible] to verify dates. Starting Nov. 6. Saturdays, Sundays, 1, 1:45 p.m. Continues through Jan. 29. $4. Lawrence Hall of Science, 1 Centennial Dr., Berkeley. 510-642-5132. LawrenceHallofScience.org.

LGBT

Girl-on-Girl Dodgeball Tournament The for-women-by-women dodgeball tournament returns, with 2,000 women competing on 48 teams for a $1,000 cash prize. Plus a push-up contest, arm wrestling, [illegible] mechanical bull-riding competition, four full bars, seven DJs, and a large dance floor. Ages 21 and up. Sat., Nov. 5, 6 p.m.-2 a.m. $20. GirlOnGirlDodgeball.com. Craneway Pavilion, 1414 Harbour Way South, Richmond. [illegible]

The Kentucky Fried [illegible] Show Kentucky Fried Woman hosts a monthly queer cabaret show with a rotating line-up of drag, burlesque, [illegible] and [illegible] performers. This month's celebration of all things [illegible] with special guest host Peggy von Vamp (Seattle) and others. Plus music by [illegible] & THE WHOLE WIDE WORLD and old [illegible] tunes, provided by [illegible]. Sun., Nov. 6, 7:30 p.m. $10. Bench and Bar, 510 17th St., Oakland. 510-444-2266. Bench-and-Bar.com.

RELIGION & SPIRITUALITY

Trials and Jewish [illegible] [illegible] featuring the perspectives of people who are black and Jewish and how they've dealt with various issues that have stemmed from their issues of faith. Sun., Nov. 6, 9:30-11 a.m., free. 510-848-3420 x11. BecomingJewish.net. Temple Sinai, 2808 Summit St., Oakland. 510-451-3263. OaklandSinai.org.

Panel Discussion: "Rewiring the Mind: A Buddhist Perspective" A team of experts discuss how the science of consciousness intersects with Buddhist philosophy and how to change your own mental patterns. Sun., Nov. 6, 2-4 p.m., free. Mangalam Research Center for Buddhist Languages, 2018 Allston Way, Berkeley.

SALES, PROMOTIONS, & FUNDRAISERS

Envisioning Abolition: A Night [illegible] A fundraiser for Critical Resistance, a local grassroots organization fighting to end the prison industrial complex. With an auction, drinks, and performances by Angela Y. Davis, Rupa & The April Fishes, ClimbingPoetree, Destiny Arts, and [illegible]. Sat., Nov. 5, 7-11 p.m. $15-$75. 510-444-0484. CriticalResistance.org. Uptown Body & Fender, 401 26th St., Oakland. 510-251-9000.

Hope for [illegible] Benefit for a Village in El Salvador A benefit for the village of [illegible], featuring dinner, music, and guest speaker [illegible], who survived brutal torture by the Salvadoran military regime in 1980. Sat., Nov. 5, 7-9:30 p.m. $25. [illegible]. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar St., Berkeley. 510-841-4824. BFUU.org.

Piedmont "Pet Mayor" Elections Cast your dollar-per-vote vote for one of nine [illegible] as Piedmont's inaugural pet mayor. Each dollar is equal to one vote. [illegible] Veterinary Hospital's Pet & Wildlife Fund. Winner announced at 1 p.m. on Nov. 6 at Holistic Veterinary Care (4382 Piedmont Ave.). Sat., Nov. 5, 11 a.m.-2 p.m. [illegible]. PetAndWildlifeFund.org. Fentons Creamery and Restaurant, 4226 Piedmont Ave., Oakland. 510-658-7000. FentonsCreamery.com.

Record Swap Bring your old records to sell or trade, or buy direct from [illegible] and other collectors. Collectors only. No dealers. Sun., Nov. 6. [illegible] Cafe, 5334 San Pablo Ave., [illegible]. 510-653-8386. [illegible]

SOCIAL EVENTS

Berkeley Underground Film Society Join the film club for screenings of 8mm, Super 8, and 16mm features and shorts. This week: 11/4, Reflections of a Golden Eye (Brakhage); 11/7: The Paradise View (Beatty); 11/7: The Candidate (Redford). Meets at 705 Gilman St., Berkeley. Nov. 4-8, 7 p.m., free. Facebook.com/BerkeleyUndergroundFilmSociety.

Firehouse Art Collective Live Bazaar With art, beauty products, food, and clothing for sale by local vendors, plus [illegible] by a Oakland funk band and DJ [illegible]. Fri., Nov. 4, 6-9 p.m. 510-593-8733. FirehouseArtCollective.blogspot.com. Uptown Body & Fender, 401 26th St., Oakland. 510-251-9000.

SPORTS & OUTDOORS-PARTICIPATORY

[illegible] The East Bay Bicycle Coalition and [illegible] host a bike ride for [illegible], a Lincoln Middle School [illegible] who was killed while riding his bike in May. Sun., Nov. 6, 3:30-4:30 p.m., free. Lincoln Middle School, 1250 Fernside Blvd., Alameda. 510-748-4018.

Moles, Voles, and Gophers Learn about the behaviors of ground-loving mammals and how to identify their [illegible]. Sat., Nov. 5, 1:30-2:30 p.m., free. Tilden Park Environmental Education Center, north end of Central Park Drive, Berkeley. EBParks.org.

Trails Challenge: Fall Ferry Series [illegible] [illegible] three-mile hike to observe seasonal signs of wildlife. Bring water and a [illegible]. Canceled in cases of heavy rain. For more information: 510-544-2233 or [illegible]@EBParks.org. Sun., Nov. 6, 10 a.m.-noon, free. Claremont Canyon Regional Preserve. Access from Stonewall Road, Berkeley. 888-327-2757. EBParks.org/Parks/Claremont.

SPORTS SPECTATOR

Cal Bears Football Versus the University of Southern California. Th., Nov. [illegible], 6:30 p.m. [illegible]. Oakland. 510-[illegible]. [illegible].com.

Cal Women's Soccer Versus UCLA. Fri., Nov. 4, 2:30 p.m. [illegible] San Diego State. Sun., Nov. 6, 7 p.m. Edwards Stadium, Bancroft Way at Fulton St., Berkeley. 510-642-7217. CalBears.com/Facilities/Edwards Stadium.html.

Cal Men's Swimming and Diving Triple distance meet versus Stanford University. Wed., Nov. 2, 2 p.m. Spieker Pool, Bancroft Way & Dana St., Berkeley. 510-642-6400. RecSports.Berkeley.edu.

Cal Women's Swimming and Diving Versus Washington State Univ. Fri., Nov. 4, 3 p.m. Spieker Pool, Bancroft Way & Dana St., Berkeley. 510-642-6400. RecSports.Berkeley.edu.

Oakland Raiders Versus the Denver Broncos. Sun., Nov. 6, 1:05 p.m., 800-[illegible]. Coliseum, 7000 Coliseum Way, Oakland.

PICKS

Girl-on-Girl Dodgeball

While [illegible] this year's Girl-on-Girl Dodgeball tournament has closed (spots reportedly filled up in less than one hour), it's not too late to score tickets to attend the annual extravaganza. This year 48 teams comprising more than two thousand women will furiously hurl balls at one another on three courts, competing for a $1,000 cash prize. In addition to flying balls, the competition features a push-up contest, arm wrestling, a mechanical bull-riding battle, four full bars, and a huge dance floor staffed by seven lady DJs and go-go dancers. At the Craneway Pavilion (1414 Harbour Way South, Richmond) on Saturday, Nov. 5, 6 p.m.-2 a.m. $20. 21 and up. 510-[illegible] or GirlOnGirlDodgeball.com. *— Cassie Harwood*

Girl-on-Girl Dodgeball push-up contest.

Star Party

Space lovers will find ample opportunity for stargazing at the Bay Area-wide Star Party on Saturday, Nov. 5, in which 21 schools, observatories, and science centers from Antioch to Walnut Creek (including Berkeley's Lawrence Hall of Science at 1 Centennial Dr.) open their doors and share their telescopes for free observations of the night sky. Held in conjunction with the nine-day Bay Area Science Festival, the event features viewings and observation tips by both professional and amateur astronomers, plus astronomy-related lectures and events at certain locations. Check the website for a full list of participants and activities. Times vary. Free. 510-643-7888 or AstroSociety.org/events/starparty.html. *— C.H.*

Ridge Trail Service Day

A walk in the woods is nice, but working can be even more satisfying — especially when it's for the common good. On Saturday, Nov. 5, the Bay Area Ridge Trail Council and REI partner to offer a volunteer trail-service day at twelve locations throughout the Bay Area. East Bay segments in Pinole and Crockett are already spoken for, but spots are still available just ten miles north at the Vallejo-Benicia Buffer Trail. Or look west to Mount Sutro in San Francisco. Organizers provide tools, morning refreshments, and a Chipotle-catered lunch. Volunteers are also eligible to win raffle prizes from REI and the Bay Area Ridge Trail Council. Ages twelve and up; under eighteen must be accompanied by an adult. Exact meeting locations available upon registration. 8:30 a.m. Free. 415-561-2595 or RidgeTrail.org *— Nate Seltenrich*

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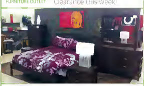

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INFORMATION SESSIONS
Wednesdays
Nov. 2nd & 16th
5:30-7:30 p.m.
Oakland Main Library
West Auditorium
125-14th Street, Oakland

The Oakland Public Library does not endorse [illegible] viewpoints of meetings in meeting rooms [illegible]

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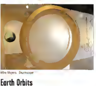

Mike Meyers, *Drumscape*

Earth Orbits

Two artists circle around the earthy and earthly

Joyeum wordplay, a Johansson Projects gallery trademark no less than its odd, sod ceiling, is back after a brief vacation. *Circlesaints*, featuring the work of Yvette Molina and Mike Meyers, conjoins the idea of natural cycles with that of holiness — perhaps proposing, as much contemporary art does, that we see the planet not just as raw materials awaiting capital improvement and monetization. Despite this timely message, however, the work's visual sophistication forestalls sentimental nostalgia for an imaginary Golden Age.

Molina combines both abstraction and figuration in her alkyd landscape paintings on lens-like convex circular aluminum disks. Sometimes the abstract painterly element predominates, as in "Furrow," "Nimbus Catcher," "Lucera Ferre," "Chor (Earthtongues)" and the three "Wondertwin" pieces, suggesting porthole views into waters, worlds, or telescopic views of gaseous or cloudy planets, and sometimes the figurative element prevails, as in the three arboreal "Throne" pieces or the botanically inspired "Sporangia Splendor" and "Mycelium 1." This ambiguity about modes is fruitful, however, as it replicates the bifurcated way in which we see reality — binocularly and spatially coherent, with objects to eat or predators to flee, or as aesthetic spectacle, pure form and color floating across our enraptured eyeballs. "Alcoholic Recoulers," with its radiant, supernatural burst of yellow above an evergreen skyline, is a standout. "Plants," write Molina, "have super-powers." Despite their seeming immobility they are not passive entities but "active agents of change, relentless persistent actors in the visible and invisible forces that shape our world ... quiet bearers of our food, medicine and shelter" — with saintly forbearance for mammalian sinners.

Meyers' works are no less evocative and mysterious, though they derive from material-based processes and human design rather than nature's microcosms and macrocosms. The wall sculpture "Fast and Bulbous" combines faceted wooden trumpets/cones and polygonal orbs into a comic commentary on current sociopolitics: a blank head endowed with a long Pinocchio/Lagerstedtian nose orates into a small bullhorn. "Sacra," composed of bilaterally symmetrical birchwood loops and curves that suggest wings, Rorschach inkblots and anatomical scans, reads as an artifact of uncertain ecclesiastical purpose: futuristic musical instrument or old fashioned rug beater? (The sacrum or tailbone was once thought to regenerate the resurrected body.) "Drumscape" is composed of two large wooden rims suspended, facing each other, each covered by a translucent plastic membrane ornamented with metal bells arranged in elliptical orbits: are these gigantic gongs or tambourines, and if so, to what purpose? Three intricate "Symmetry Drawings" depicting arcane transparent machinery complete the show. *Circlesaints* runs through December 10 at Johansson Projects (2300 Telegraph Ave., Oakland). 510-444-9140 or JohanssonProjects.com

— *DeWitt Cheng*

ART GALLERIES

ACCI Gallery. ACCI Gallery's 2011 National Juried Exhibition With works by Alice Simpson, Rebecca Wendle, Melissa Woodburn, John Johnson, Kim Cabell, Tom Bond, and many more. Through Dec. 30. 1652 Shattuck Ave., Berkeley. 510-843-2527. ACCIGallery.com.

Ames Gallery. Hold Everything: Artist Containers Featuring container art, [illegible] Bottom made from bottle caps and more. Through Nov. 30. 2661 Cedar St., Berkeley. 510-845-4949. AmesGallery.com.

Cafe Valparaiso. Magic Episodes [illegible] and landscapes by Herb Schubert. Through Nov. 30. 3105 Shattuck Ave., Berkeley. 510-841-3800. LaPena.org/cafe-TMC.html

Chandra Cerrito Contemporary. You Can't Block Art By Making Art: Artists Reflect on the Legacy of Black Bottom A group exhibition with works by Mark Andrews, Kay Baldner, Jordan Brinn, Randy Colosky, [illegible], and more. Through Nov. 19. 480 23rd St., Oakland. 510-260-7494. ChandraCerrito.com.

CK Gallery. Black Media Milestone The gallery's grand opening exhibition features small-scale works by [illegible], Lisa Cox, Shannon Abate, and others. Through Nov. 24. 4125 Piedmont Ave., Oakland. 510-750-2524. CKGallery.org.

Collaborate Photography Studio & Art Gallery. Monsters Featuring artistic interpretations of monsters through various mediums. Artists include [illegible] and Jason Brewer, Robert Brewer, Lisa Wood, [illegible], Joe Cadiag, Lauren Shapiro, Thomas Ugold, Josh Faragan, Gilles Wilson, Kelly Allen, Gallery Gamut [illegible], and Gretchen Marie. Nov. 4-29. 431 13th St., Oakland. 510-451-3776. CollaborateOakland.com.

The Compound Gallery. [illegible] Re-Charmers With multi-paneled mixed-media paintings by Katherine Sherwood. Through Dec. 4. 1167 65th St., Oakland. 510-601-9702. TheCompoundGallery.com

[illegible] Black Bottom Gallery. First Friday Series Featuring work by Black Bottom art curator [illegible], and [illegible]. First Friday of every month, 6 p.m. 1018 Pine St., Oakland. 510-451-4661

Creative Growth Art Center. [illegible] With works by self-taught artists from France, drawings by Pierre [illegible], and [illegible] from New Zealand, paintings and ceramics by Andrew Blythe, Robert Pappas, Ray Sheba and Martin Thompson. Through Nov. 11. 355 24th St., Oakland. 510-836-2340. CreativeGrowth.org.

David Brower Center. One Atom Foot: Miniature Surveys in Biodiversity Photographs by David Liittschwager. Through Jan. 27, 2012. 2150 Allston Way, Berkeley. 510-809-0900. BrowerCenter.org.

Doug Adams Gallery. Rendered Images: The Foundation Pieces With works by Michael Cain, [illegible], Shelley [illegible], Haley Victoria Davis, and more. Through Dec. 10. 1798 Scenic Ave., Berkeley. 510-849-8936. Cain-SRL.org/Doug_Adams_Gallery.php

Era Art Bar and Lounge. National Language With collages sourced from black-and-white photos of Oakland by Daniel Shannon. Works exhibited alongside the artist's previous collage series, Square/Shift and reCollect. Nov. 4-30. 19 Grand Ave., Oakland. OaklandEra.com.

Espresso Roma Cafe. Firestorm's Aftermath Featuring black and white photographs of the immediate aftermath of the Oakland Hills fire. Through Nov. 15. 2960 College Ave., Berkeley. 510-644-3273. EspressoRoma.com.

Famous Four [illegible] Printing Art Gallery. [illegible] A solo show featuring 10-15 new works by the East Bay graffiti artist. Through Nov. 18. 2525 Webster St., Oakland. 510-866-7681. FamousFourCo[illegible].org

[illegible] Gallery. The Way of St. [illegible] Paintings by [illegible]. By appointment only. Through Nov. 25. [illegible] 33rd St., Oakland. 510-323-8845. [illegible].org.

Jerry Adams Gallery. Watercolor Retrospective Show With works by [illegible], Walter Chan, [illegible] Chapman, Jennifer de Graaf, Gustavo Delgado, and others. Through Nov. 30. [illegible] Center St., Berkeley.

[illegible] Gallery. [illegible] Discomforts An exhibition of paintings and other works by [illegible], Cody Miller, Tyler Rivers, Dorothy Smith, and Jeff Parsons.

First Friday

ART OPENINGS & EVENTS

See the Art Gallery listings in the *Express* for more information on East Bay art showings

Spend an evening supporting local arts!

Some venues offering art openings and/or special events on First Friday, November 4th

ALAMEDA

Frank Bette Center
1601 Paru St.

ALBANY

Gathering Tribes
1412 Solano Ave

BERKELEY

Berkeley Art Museum
2626 Bancroft Way

Berkeley Potters Guild
731 Jones St.

Kala Gallery
2990 San Pablo Ave

Urbanity
1887 Solano Ave

OAKLAND

21 Grand
416 25th St.

4707 Gallery
4707 Telegraph

57th Street Gallery
5701 Telegraph Ave

Anna Edwards Gallery
237 East 14th St.

Actual Café
6334 San Pablo Ave

Bay Area Visual Arts Network
455 17th St.

Bellevue Club
525 Bellevue Ave

Bites off Broadway
365 45th Street

Book Zoo
14 Glen Ave

Café Van Kleef
1621 Telegraph Ave

Clausen House
650 Grand Ave

The Compound Gallery
1167 65th St

Creative Growth
355 24th St.

The Crucible

Cathedral Gallery
1615 Broadway

Five Ten Studio
831 Broadway Ave.

Farthrita Gallery
5857 San Pablo Ave

Front Gallery
35 Grand Ave

Gamma Space
6808 San Pablo Ave

Hatch
492 23rd St.

Joyce Gordon Gallery
406 14th St.

Krowswork Gallery
480 23rd St.

Kuhl Frames + Art
412 22nd St

The Layover
1517 Franklin St

Levenda East
827 Washington St.

Lirelle
3980 Piedmont Ave

LoBot Gallery
1800 Campbell St.

Lukas Taproom & Lounge
2221 Broadway

Macarthur Barthur
4030 MLK Way

Paradiso Lounge
2272 Telegraph Ave

ProArts
150 Frank H. Ogawa Plaza

Pro Arts @ Latham Square
1611 Telegraph Ave

RAW Gallery
1951 Telegraph Ave.

Red Door Gallery
416 26th St.

Rock Paper Scissors Collective
2278 Telegraph Ave.

Rooz Café
1918 Park Blvd.

Royal Nonesuch Gallery
4231 Telegraph

Rowan Morrison
330 40th St

Smokey's Tangle
4709 Telegraph Ave

Somar Bar and Lounge
1727 Telegraph Ave

Spice Monkey Café and Restaurant
1628 Webster St.

Sticks + Stones
815 Broadway

Studio One Art Center
365 45th St.

Swarm Studios & Gallery
560 2nd St

The Sweet(t)Art Drawing Gallery
6802 San Pablo Ave.

Tech Liminal
268 14th St

Temescal Arts Center
511 48th St.

Thelma Harris Art Gallery
5940 College Ave

OAKLAND ART MURMUR

Buzz Gallery
2318 Telegraph Ave.

Chandra Cerrito Gallery
25 Grand Ave.

Classic Cars West
411 26th St.

Era Art Bar
19 Grand Avenue

Farley's East
33 Grand Avenue

FM Gallery
483 25th St.

Great Wall of Oakland
Back wall on Grand Ave between Broadway and Valley

Johansson Projects
2300 Telegraph Ave.

Manna Gallery
473 25th Street, Suite 6

Mercury 20
475 25th St

The Moon
447 25th St.

Oakopolis
447 25th St.

Photo
473 25th Street

Roscoe Ceramic Gallery
473 25th Street, Suite 5

SLATE Contemporary
473 25th Street

Studio Quercus
385 26th St.

Vessel Gallery
471 25th St.

Warehouse 416
416 26th St.

SAN LEANDRO

UrbanSpace Gallery
811 Washington St.

If you are an East Bay venue offering a First Friday evening art event, please email your information to Promotions@EastBayExpress.com to be included in the December directory

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EAST BAY EXPRESS

SUPPORTS THE 99%...

As the East Bay's independently-owned newspaper, we stand in support of the 99% as they Occupy Everywhere. The time has come to shift the power over our economy back to the people of this country and out of the hands of the small minority. It's time our politicians serve the best interest of their constituents, rather than acting as tools for greedy corporations. It's time for our citizens to take to the streets and demand economic, social, and environmental justice... **TODAY.**

TO THOSE OF YOU...

...showing up to Occupy with peaceful hearts and passionate determination, thank you!

...moving your money from big corporate banks to local community banks and credit unions, thank you!

...supporting local, independently owned businesses instead of the big box chains, thank you!

...supporting local farmers, organic foods, and water conservation, thank you!

...conserving energy, recycling, composting, and protecting our environment, thank you!

...volunteering your time or money to help others in need in our community, thank you!

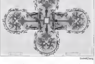
... that have let your views be known to your government representatives and sent letters to editors, thank you!

And to those who participate in the November 2 General Strike, we support your peaceful and nonviolent efforts, but please be mindful of small businesses and community banks and credit unions. In fact, this Saturday, November 5, is Bank Transfer Day. Moving your money from big banks to credit unions and community banks is one of the easiest and most tangible actions you can make in support of this movement.

Here are links to more information:

Find a credit union | ncua.gov - National Credit Union Administration
Find a community bank | icba.org - Independent Community Bankers of America
Get informed | moveyourmoneyproject.org - Move Your Money Project
banktransferday.org - Bank Transfer Day

PICKS



Katherine Sherwood's "32 Ears."

DeWitt Cheng

He-Charmers

According to the theory of abjection, our narcissistic ego defends itself by rejecting threatening imagery. True or not, the term has an unpleasant connotation of passive victimhood that, these days, we should reject — or accept only conditionally. Katherine Sherwood's new assemblages representing standing male figures ("Steve," "Angelo," "Ali," "Green Jeans") are composed of stretched canvases and clothing swatches (notably pants) and approximate a subject-[illegible] version of Manzoni's cubist/cubist Pop sculptures, perhaps. Deeper meanings emerge, however, as we parse their strange ingredients: collaged anatomical engravings and MRI scans, and cerebral angiograms replicated in paint. Sherwood, a pioneer in the disability-rights movement and an acclaimed artist teacher, seems to be saying, Sure, we're all contingent, imperfect post-modernist meat — so what? Don't miss the cruciform church plan, "32 Ears," or the neural-network "Landscape." Artist talk on Sunday, Dec. 4, at 4 p.m. *He-Charmers* runs through Dec. 3 at Compound Gallery (1167 65th St., Oakland). 510-817-4042 or TheCompoundGallery.org. — *DeWitt Cheng*

The Way of St. James

Yee Jan Bao's paintings entitled *The Way of St. James* refer to the Spanish pilgrimage route to Santiago de Compostela, the cathedral commemorating the apostle James. According to Bao, the pilgrims "normally walked at night ... under the Milky Way. My paintings are about dusk and dawn, when the light dims, and the world appears to be blue [and that] delicious moment ... before one falls asleep [when] we abandon this world and enter the world of dreams." The broad sweeps of land and water that he depicts, populated only by small groups of questing riders and boaters, have the inexplicably moving, full quality of dreams even if their cool elegance eschews Surrealism's Freudian shock and awe. Painterly drips and glazes suggest luminous stars, while veils and scrims enhance the poetry of these hushed spiritual realms. Through Nov. 25 at Hatch Gallery (492 23rd St., Oakland). By appointment. 510-798-4966 or HatchGallery.org. — *D.C.*

[illegible] Through Nov. 21. 744 Folger Ave., Berkeley. [illegible]Gallery.com.

Kala Gallery and Art Institute. [illegible] The third exhibition in Kala's series about systems, featuring artists' interpretations of [illegible] systems. [illegible] Through Dec. 3. 1060 Heinz Ave., Berkeley. 510-549-2977. Kala.org.

[illegible] [illegible] Through Dec. 11. 480 23rd St., Oakland.

La Peña [illegible] [illegible] Through Nov. 26. 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org.

[illegible] Plaza and Pub. The Backdrops [illegible] Through Nov. 29. 2633 San Pablo Ave. [illegible]

[illegible] [illegible] Through Nov. 8. 1343 [illegible] Blvd., Albany. [illegible]

[illegible] Gallery. [illegible] Nov. 4-26. [illegible] Nov. 4-26. 473 25th St., Oakland. 510-[illegible]

[illegible] Gallery. Outdoors [illegible] Nov. 3-26. [illegible] Nov. 3-26. 415 25th St., Oakland. 510-[illegible]

[illegible] [illegible]

[illegible] Through Jan. 31, 2012. [illegible] St., Oakland.

[illegible] Fine Art and [illegible]. Earth, Air, and Above With landscape paintings, photography, and drawings by [illegible] Through Nov. 29. 1141 Solano Ave., Berkeley.

[illegible] [illegible] Through Nov. 12. 441 25th St., Oakland.

The Parts Room. [illegible] [illegible] Nov. 4, [illegible] Nov. 5, [illegible] 40th St., Oakland. PartsRoomGallery.com.

[illegible] Gallery. [illegible] [illegible] Through Nov. 26. 2235 Fifth St., [illegible]

[illegible] Gallery. [illegible] [illegible] Fri., Nov. 4, [illegible] Telegraph Ave., Oakland. 415-830-9611.

[illegible] Arts Gallery. Oakland Art Night [illegible] Oakland's Art Night. First Friday of every month. [illegible] Free. [illegible]

[illegible] [illegible] Nov. 4-Dec. 2. 4720 Telegraph Ave., Oakland. [illegible]

[illegible] Gallery. [illegible] [illegible] Through Dec. 4. 4321 Telegraph Ave., [illegible] Gallery.com.

[illegible] Gallery. [illegible] [illegible] Through Nov. 30. 1724 University Ave. [illegible]

San Pablo Art Gallery. Three's Company [illegible] Through Dec. 18. 13830 San Pablo Ave., San Pablo.

[illegible] Gallery. [illegible] [illegible] Nov. 5. [illegible] 5th St., Berkeley. 510-528-7736. [illegible]

Studio [illegible] [illegible] Nov. 4-Dec. 17. [illegible] St., Oakland. 510-[illegible]

[illegible] Studios + Gallery. [illegible] [illegible] Through Nov. 4. [illegible] Nov. 3. [illegible] 590 21st St., Oakland. [illegible]

Thousand Oaks Art Gallery. [illegible] [illegible] Through Jan. [illegible] 2012. [illegible] Berkeley. [illegible] ThousandOaksArtCompany.com.

[illegible] Gallery. [illegible] [illegible] Through Nov. [illegible] 25th St., Oakland.

[illegible] Gallery. [illegible] [illegible] Through Nov. 5. [illegible] Through Nov. 5. 114 [illegible] Berkeley. 510-[illegible] ●

THEATER & DANCE

COMEDY

Comedy at the Layover Weekly stand-up with rotating comedians. Tuesdays, 8:30 p.m. free. The Layover, 1517 Franklin St., Oakland. 510-834-1517. OaklandLayover.com.

Comedy Night Laugh the bees to local comedians. Tuesdays, 7:30-9 p.m. Continues through Nov. 29. free. Hipple Gypsy Café, 1797-A Shattuck Ave., Berkeley. 510-548-9114.

Marga's Funny Mondays Weekly comedy [illegible] showcase, featuring a comedy cast of comedians and Bay Area-based comedian Marga Gomez. Mondays, 8 p.m. $10. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

Stone Soup Bones Comedy A monthly showcase of improvised playsets. First Saturday of every month, 8 p.m. $7-$10. Temescal Arts Center, 511 48th St., Oakland. 510-923-1074. TemescalArtsCenter.org.

DANCE-PERFORMANCE

Images of India With Indian classic and folk music and classical dance in the Chevron Auditorium. A [illegible] for the nonprofit organization Asha for Education. E-mail [illegible] or visit website for tickets. Sat., Nov. 5, 1-5 p.m. $15. [illegible] Berkeley/events/[illegible]/2011/tickets.php. [illegible] 2299 Piedmont Ave., Berkeley. 510-642-9490.

LIVE VARIETY

Comedy of Errors The Oakland [illegible] for the Art & Theater, the Classic Arts department's employ acrobats, clowns, jugglers, and more in a performance of Shakespeare's play. Nov. 3-6, 1-5 p.m. Sun., Nov. 6, 7 p.m. $10-$15. 510-763-1000. [illegible] Kinetic Arts Center, 785 7th St., Oakland. 510-444-4800.

Seduction Fashion Burlesque Oakland Variety Book With performances from burlesque to bellydancing by [illegible] Tra-La, Randy [illegible], Rose Vitalis, Tiana Fourner, Kelly [illegible], Starlee, and more. Second Sunday of every month, 8-11 p.m. $5. Era Art Bar & Wine Lounge, 19 Grand Ave., Oakland. OaklandEra.com.

THEATER & PERFORMING ARTS

Annie Meg Merts and Jonathan Ferbes [illegible] the musical [illegible] about the adventures of a spunky [illegible] in the Depression era. Performances take place in the Berkeley Playhouse, Berkeley. 12 & 5 p.m. Saturdays, 2 & 6 p.m., Thursdays, Fridays, 7 p.m. Continues through Dec. 4. $17-$35. 510-845-8542. BerkeleyPlayhouse.org. Julia Morgan Theatre for the Arts, 2640 College Ave., Berkeley. 510-845-8542. JuliaMorgan.org.

The Buck Day Ben Rewda [illegible] comedy about four girls from the tiny town of Clear Creek. Thursdays-Saturdays, 8 p.m. Continues through Dec. 10. $10-$20. Lafell's Subterranean Theatre, 1834 Euclid Ave., Berkeley. 510-464-4468.

Doubt, A Parable [illegible] directs John Patrick Stanley's play about a Catholic school nun's inquest into the motivations of the progressive parish priest. Fridays, Saturdays, 8 p.m., Sun., Nov. 13, 7 p.m. Continues through Nov. 19. $12-$15. Live Oak Theatre, 1301 Shattuck Ave., Berkeley. 510-649-5999.

Embassy: A Domestic Diplomatic Affair Gary Graves directs Brian Thorstenson's comedic play in which Graham Ghowe meets Liberace and the personal [illegible] political [illegible]. A Central Works Production. Sundays, 5 p.m. Thursdays-Saturdays, 8 p.m. Continues through Nov. 20. $14-$25. 510-558-1381. CentralWorks.org. Berkeley City Club, 2315 Durant Ave., Berkeley. 510-848-1900. BerkeleyCityClub.com.

How to Write a New Book for the Bible Kent Nicholson directs this new play with [illegible] by Bill Cain. Tuesdays (except Nov. 8), Thursdays, Fridays, 8 p.m. Saturdays, 2 & 8 p.m., Sundays, 2 & 7 p.m., Wednesdays, 7 p.m. Continues through Nov. 20. $14.50-$73. Berkeley Repertory Theatre, 2025 Addison St., Berkeley. 510-647-2949. BerkeleyRep.org.

Psychopathia Sexualis Jeff Sangil directs John Patrick Shanley's comedic stage production about a young Manhattan painter and his struggle to preserve his fetish for his father's argyle socks before his swiftly approaching wedding night. Thru. Nov. 6, 8 p.m. $5 suggested donation. Live Oak Theatre, 1301 Shattuck Ave., Berkeley. 510-841-5580.

Radiolab: Live in the Dark Jad Abumrad and Robert Krulwich [illegible] to the popular WNYC-produced radio show, for a live production of Radiolab in which the duo explore what it's like to be in the dark. Plus appearances by the movement theater company Pilobolus, comedian Demetri Martin, and musician Thao Nguyen. Nov. 3-4, 8:30 p.m. $50-$60. Radiolab.org. Zellerbach Hall, UC Berkeley, Berkeley. 510-642-9988. CalPerformances.org.

Addison: The Missing Years Howard Petrick's comedic autobiographical performance about his fight, as a GI, against the Vietnam War. No performances on Nov. 24. Thursdays, Fridays, 7 p.m., Saturdays, 8:30 p.m. Continues through Dec. 15. $15-$50. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

Rita Moreno: Life Without Makeup Rita Moreno's new show with Director Tony Taccone and Salvatore Vassallo. Some dates and times subject to change. Check website. Tuesdays, Fridays, 8 p.m. Thursdays, Saturdays, 2 & 8 p.m., Sundays, 2 & 7 p.m., Wednesdays, 7 p.m. Continues through Nov. 12. $14.50-$73. Berkeley Repertory Theatre, 2025 Addison St., Berkeley. 510-647-2949. BerkeleyRep.org.

Sam's Enchanted Evening Avante garde performers The Residents team up with The Marsh for a performance about an old man, who unabashedly recounts the ups and downs of his life through story and song. Saturdays, 8:30 p.m., Thursdays, Fridays, 8 p.m. Continues through Nov. 26. $15-$50. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

PICKS

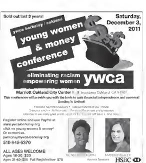
Embassy

That the a playwright Brian Thorstenson based his new work, *Embassy*, on a Joan Didion quote should tell you two things. First, that it's high-minded, and second, that he didn't intend for it to be intelligible. Hence the bizarre plot. An ambassador to an unnamed Caribbean island is trying to remodel his embassy, right as the US government issues orders for him to redeploy to war-torn New Kazakhstan. And there's more complication in the form of a boat of low-wattage light bulbs sailing in from Venezuela, a bat-guano harvesting operation, secret agents, mistaken identities, and someone called "The Third Man." Get it? If not, don't worry. The main selling point of this play is the character acting, which is singularly fantastic. Richard Frederick plays the bumbling-dandy Ambassador Blunderhart. Olivia Rosaldo plays his sassy housekeeper (and main eavesdropper) Carmelita; and Cole Alexander Smith is improbably convincing as The Third Man, whose entrance in Act II is preceded by Johnny Rivers' "Secret Agent Man." Gary Graves directs. Through Nov. 20 at Berkeley City Club (2315 Durant Ave., Berkeley). $14-$25. 510-558-1381 or CentralWorks.org. — *Rachel Swan*

Jay Yamada

Hula Festival and Competition

The spirit of hula will fill the Alameda County Fairgrounds (4501 Pleasanton Ave., Pleasanton) on Friday through Sunday, Nov. 4-6, when it's home to the 31st Annual Ia 'Oe E Ka La Hula Festival and Competition. In fact, the spirit has wafted far and wide, and halaus from the East Bay (including Oakland's own Academy of Hawaiian Arts, which took home numerous awards last year), the Peninsula, Central and Southern California, Washington State, and, of course, Hawaii are set to participate in solo (Friday) and group (Saturday and Sunday) competitions. There are numerous men's, women's, and junior categories to watch, and hopefully swell weather for perusing the Hawaiian arts and crafts booths while savoring island-style food. Fri. 3-11 p.m., Sat.-Sun. 9 a.m.-6 p.m. $12-$15. 650-595-6451 or KaulaHulaAssociation.com. — *Claudia Bauer*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HOPE AND DOUBT FOR ACTORS ENSEMBLE

The small community group may cast a bid to stay in its current home

By Rachel Swan

For a community theater group run on sweat equity and a shoestring budget, Actors Ensemble of Berkeley has survived for a remarkably long time — more than fifty years, in fact. It started with a group of high-minded thespians who wanted to throw productions that were just a little to the left of what small companies were doing in the Fifties. Their early repertoire included works like Ionesco's *The Bald Soprano* and Lord Byron's *Love Letter*. That risk-taker sensibility prevailed well into the 2000s. Last year, Actors Ensemble mounted a particularly difficult production of Sarah Ruhl's *Passion Play*, which few other small acting companies would attempt.

Much of Actors Ensemble's longevity has depended on a sweet management deal with the City of Berkeley, which has granted the group its own home venue, the 145-seat Live Oak Theatre. Actors Ensemble has used the space rent-free since at least 1967, said acting president Jerome Solberg. Originally, the company had a written agreement with the city that deemed it the main proprietor of the space. Up until 1978 the city had its own personnel to maintain the building, but after the passage of Proposition 13 it passed all management duties on to Actors Ensemble, citing budget cuts. The company would rent Live Oak Theater Theatre out to other groups for just enough money to recoup maintenance costs, and the city would provide a little money to cover some expenses (like replacing curtains and lights).

That contract expired sometime in the mid-Eighties, Solberg said, and since then the two parties have simply maintained "an understanding." While the city could no longer afford to subsidize Actors Ensemble, it still allowed the group to use Live Oak for 32 weeks out of the year (meaning four plays, each with five weekends of performance and three weeks to build a set). Members of the company continued to take out the garbage, replace the lights, vacuum the seat covers, fix the curtains, keep a schedule of who else was using the venue, and prevent it from falling into disrepair. As far as they could tell, everything was copacetic.

Show Details
Doubt: A Parable runs through November 19 at Live Oak Theatre (1301 Shattuck Ave., Berkeley). $12-$15. AEofBerkeley.org

That was until a couple weeks ago, when the city posted a Request for Proposal on its website, calling for "qualified for-profit or nonprofit entities" that would be willing to take on the lease and management of Live Oak Theatre. Bidders would have to submit floor and marketing plans, in addition to a timetable for capital improvements. Among them: railing and stair improvements, flooring, a new roof, a paint job, carpeting, lighting fixtures, and extensive renovations to make Live Oak Theatre compliant with the Americans with Disabilities Act (ramps, handrails, slope grades, exterior doors, seating, an interior route to the rest rooms, etc.). Solberg admits he was rather surprised when he read all the fine print. "It was quite different from our current proposal," he said, adding that the city is really looking for a group with a full-time staff and the wherewithal to do dramatic upgrades. Solberg casually started asking around for quotes on the accessibility improvements, and heard they could run upwards of $50,000.

Margaret Gudmundsson and Richard Aiello in *Doubt*.

That's a lot for a volunteer-run theater company to handle. But Actors Ensemble might just be crazy enough to try it. At least, that's what Solberg implied in a message he sent out to supporters earlier this week. It was, in essence, a plea for a benefactor. "What are we asking of you, friend of Actors Ensemble of Berkeley?" Solberg wrote in the last paragraph of the letter. "Firstly, if you know a contractor with expertise in disability access and with reasonable rates, send them our way. Secondly, if you know someone on the City Council or on a City Commission related to Arts and/or Parks and Recreation, please mention the good work we do and your wish that we continue." He thought that with enough support — financial, emotional, or otherwise — Actors Ensemble might get the means to back up its own proposal, due no later than 2 p.m. on December 13.

Margaret Gudmundsson, a 31-year company member who also serves as Live Oak's rental manager, said the city is giving Actors Ensemble no credit for decades of hard work spent running the theater on a volunteer basis. "It seems to me they're asking a lot for a group that's made up of volunteers," she indicated, adding that the actors would like things to remain as they are, albeit with "a more formalized agreement." Gudmundsson said they have no problem fixing the ramps or making the bathrooms ADA-compliant, so long as the city pays for those renovations. From her perspective, that's only fair.

Solberg has a somewhat more jaundiced view of the situation. He said that at this point the company is soliciting community support because that's really its only option — the actors have not yet reached the point of seeking out a new venue. Despite all the apprehension, Solberg ended his mass email on a sunny note: "Make plans before it passes you by to catch our Fall 2011 main stage production," he wrote. The play's title, however, seemed like a bad omen: *Doubt*. ●

Rachel.Swan@EastBayExpress.com

LECTURES & LIT

The Bone Collector

Stephen Beachy digs for authorial voice

A writing prodigy is discovered; not long thereafter, his identity comes into question. If this sounds something like the late-Nineties/early-Aughts saga of JT LeRoy, it should. And if anyone should know better than to attempt a literary hoax, you'd think it would be Stephen Beachy, whose 2005 article in *New York* magazine outed Laura Albert as the woman behind the celebrated fiction of LeRoy. "As I became more familiar with the case of JT LeRoy," said Beachy, who now teaches in USF's MFA writing program, "I began to seriously think about our culture's fetish for authorial biography. I thought JT's work itself was pretty awful, but everybody loved the idea of the little wunderkind who had supposedly written it. And then, a year later, if you believe the preface of *boneyard*, I met little Jake Yoder."

Stephen Beachy

Ah, yes, if you believe the preface of Beachy's latest novel — therein lies the rub. Questions of authenticity roil through the pages of *boneyard*, which Beachy calls a "collaborative" novel, the skeleton of which was supposedly assembled by Amish teen Jake Yoder, whose work Beachy claims to have discovered and then saved from the young man's attempts to burn the stories he had come to deem sinful. Convinced the stories were destined for literary greatness — as a rare example of Amish literature, at the very least — USF professor Beachy hung meat on the bones where necessary. Verse Chorus Press then agreed to publish the novel, though Beachy's editor, Judith Owsley Brown, expresses her doubt regarding the existence of Yoder in *boneyard*'s preface, extending that skepticism to Beachy's sanity (and that of his therapist) in a series of footnotes that bubble and whisper from the book's margins, occasionally (and quite purposely) distracting from the narrative proper.

Boneyard is a grotesque funhouse of kinky sex (often with gas masks on), egregious footnoting, child abuse, delusions of rock 'n' roll grandeur, and he-said, she-said narrative finger-pointing. "Open conflict seems equally as collaborative as a veneer of polite respect," said Beachy of his back-and-forth with (probably fictional) editor Owsley Brown. "I can't speak for Judith and Jake, but I definitely felt us merging more toward the end of the book, losing our boundaries a bit."

It should come as no surprise that I wasn't quite sure how much faith to have in Beachy (who appears with San Francisco author Alvin Orloff on Sunday, November 6, at Diesel, 5433 College Ave., Oakland) once I'd turned the last page of *boneyard*. I likened it to finishing a psychedelic trip — should I trust the guy who sold me the drugs? While Beachy is not giving up the goods on the actual existence of Yoder (who has more than one thousand friends on Facebook), he can be trusted to have a sense of humor.

"You should definitely trust me more than someone who would dose you without your consent," said Beachy. "I would hope you would trust me exactly the same amount as someone who gave you quality drugs that nonetheless ripped away the veils of illusion to reveal the gaping maw of the underworld or the void or whatever it is underneath each and every one of us, when our identities are likely to be ripped to shreds — like in Beavis' peyote trip in *Beavis and Butthead Do America*." 3 p.m., free. 510-653-9965 or DieselBookstore.com

— *Stefanie Kalem*

LECTURES

Albert Scardino: "How the Press Killed Free Speech in Britain" The Pulitzer Prize-winning journalist, media investor, and communications strategist discusses the death of free speech in the UK. Lecture takes place in the North Gate Hall Library. Thu., Nov. 3, 6:30 p.m. UC Berkeley Graduate School of Journalism, 121 North Gate Hall, Berkeley. 510-642-3383.

Carol Bier: "Rethinking Islamic Art for the 21st Century" The historian of Islamic art gives an illustrated lecture about the [illegible] international [illegible] of Islamic art. Mon., Nov. 7, 7:30 p.m., free. Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227. HillsideClub.org

Gerald P. Henry, Robert L. Allen, [illegible] Christian: "The Obama Phenomenon: Toward a Multiracial Democracy" The trio of authors and professors [illegible] their collection of written analyses about the subject of "the Obama phenomenon" on the future of US race relations. Thu., Nov. 3, 5:30-7 p.m. University Press Books, 2430 Bancroft Way, Berkeley. 510-548-0585. UniversityPressBooks.com

Cristina Eisenberg: "The Wolf's Tooth: Keystone Predators, Trophic Cascades, and Biodiversity" The scientist discusses and signs copies of her new book about the vital connection between apex predators and healthy ecosystems. Thu., Nov. 3, 7-9 p.m. The Bone Room, 1569 Solano Ave., Berkeley. 510-526-5252. BoneRoomPresents.com

Dr. Michael Auslin: "Challenges in American Foreign Policy" The author and recent assistant secretary of defense for Global Strategic Affairs discusses [illegible] of American foreign policy. Thu., Nov. 3, 7:30 p.m., free. International House, 2299 Piedmont Ave., Berkeley. 510-642-9490.

Glenn Greenwald: "With Liberty and Justice for Some" The *New York Times* bestselling author and former constitutional law and civil rights attorney discusses shifts in the American justice system that have increased protections for the elite while heightening the [illegible] ability of the rest. Thu., Nov. 3, 7:30-9:30 p.m., $12-$15. BrownPaperTickets.com/event/212105. Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227. HillsideClub.org

Henry Jenkins, "History and Theory of New Media: Transmedia" A discussion of new media by the Provost's Professor of Communication, Journalism, and Cinematic Arts at the University of Southern California. Thu., Nov. 3, 5 p.m. Geballe Room, 220 Stephens Hall, Berkeley.

Katherine Ellison: "A Year of Paying Attention" The Pulitzer Prize-winning journalist discusses her research into the controversies surrounding Attention Deficit/Hyperactivity Disorder, which began after both she and her son were diagnosed with the disorder. Thu., Nov. 3, 7:30 p.m., $15. 510-652-0111. The College Preparatory School, 6100 Broadway, Oakland. 510-652-0111. College-Prep.org

Mills College Art Lecture Series: Candice Ullerhead The artist discusses her large-scale public commissions and more. Wed., Nov. 9, 7-8:30 p.m. 510-430-2164. Millsartcollection.blogspot.com. Danforth Lecture Hall, Mills College, Oakland. 510-430-2255. Mills.edu.

Munis Faruqui: "Dara Shukoh, Vedanta, and Renunciation in Mughal India" The assistant professor at UC Berkeley's Department of South and Southeast Asian Studies examines the Mughal scholar-prince Dara Shukoh. Thu., Nov. 3, 5-7 p.m. Center for South Asia Studies, 10 Stephens Hall, Berkeley. 510-642-3609.

RJ Mical: "The History of the Amiga Computer" The software engineer and co-inventor of the Atari Lynx talks about the history of Amiga computers, the company for which he worked from 1984 to 1987. Thu., Nov. 3, 7:30 p.m., $6-$10. 510-788-5702. The Museum of Art and Digital Entertainment, 610 16th St., Oakland. Themade.com.

Science at the Theater: "Secrets of the Soil" The Berkeley Lab presents four of its scientists in a talk about the future of climate and energy. [illegible] Eoin Brodie and Janet Jansson, social scientist Margaret Torn, and [illegible]. Mon., Nov. 7, 7-9 p.m., free. 510-486-5183. [illegible]

Steven Levitsky: "Peru's Surprising Left Turn" The Harvard University professor of government discusses Peru's surprising

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jon schreiber
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PICKS

Kathy Sloane

Just starting her career as a photographer in 1976 Kathy Sloane made a deal with the owners of North Beach jazz hotspot the Keystone Korner: free admission in exchange for a Sloane print of every headliner. Now, more than one hundred of those black-and-white shots and others sit alongside interviews in *Keystone Korner: Portrait of a Jazz Club*, which even comes with a CD of club recordings of Art Blakey, Bill Evans, Stan Getz, and many others. Meet Sloane at Books Inc. (1344 Park St., Alameda) on Saturday, Nov. 5, 7 p.m., free. 510-522-2226 or BooksInc.net —*Stefanie Kalem*

Liu Yu

[illegible]ven, Liu Yu escaped being sent to the Chinese countryside for re-education by the government, instead leaving her family behind to train in martial arts. Her memoir *Awakening the Sleeping Tiger* lifts the veil of Communist China to follow its heroine to Olympic Heights, freedom, and beyond. The new San Luis Obispo-based Yu appears on Saturday, Nov. 5, at the Asian Branch of the Oakland Public Library (388 9th St., Ste. 190). 2:30 p.m., free. 510-238-3400 or OaklandLibrary.org. —S.K.

The Cork Literary Review

Since its 1994 inception, the *Cork Literary Review* has featured such writers as Seamus Heaney, Paul Durcan, Thomas McCarthy, and Frank McGuinness. To celebrate the four-hundred-page, hardback Volume XIV, editor Eugene O'Connell, award-winning American poet Brian Turner (who edited the latest edition's inaugural American section), and Director of Poetry Ireland Joseph Woods visit Moe's Books (2476 Telegraph Ave., Berkeley) on Tuesday, Nov. 8, 7:30 p.m., free. 510-849-2087 or MoesBooks.com. —S.K.

Robert L. Allen, Robert Chrisman, and Charles P. Henry

Kathy Sloane

In [illegible] special issue of *The Black Scholar* magazine, *The Obama Phenomenon: Toward a Multi-racial Democracy* is the first major scholarly work devoted to Barack Obama's election and first presidential year. The thinkers behind the book — Cal Chair of African American Studies Charles P. Henry, Robert L. Allen, author of *Black Awakening in Capitalist America*, and *Black Scholar* editor Robert Chrisman — speak at University Press Books (2430 Bancroft Way, Berkeley) on Thursday, Nov. 3, 5:30 p.m., free. 510-548-0585 or UniversityPressBooks.com. —S.K.

2011 session of left-leaning ex-military of [illegible]. Mon., Nov. 7, 4-5:30 p.m., 510-642-2[illegible]. (4) Gannett Hall, UC Berkeley campus, Berkeley, 510-642-6000, Berkeley.edu.

LITERARY EVENTS

Alan Brennan Reading from his memoir, *Drunken Angel*. Tue., Nov. 8, 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley.

Alix Wolf and Stephen Beachy A joint publication party for the writers' respective new books [illegible]. Sun., Nov. 6, 3 p.m. Diesel, A Bookstore, 5433 College Ave., Oakland, 510-653-9965, DieselBookstore.com.

[illegible] The author gives a reading of and leads a discussion about his new book, *Meditation: Waking Up to Life*. Sat., Nov. 5, 2-4 p.m. University Press Books, 2430 Bancroft Way, Berkeley, 510-548-0585, UniversityPressBooks.com.

[illegible] The musician discusses Jens Malte Fischer's book, *Gustav Mahler*, about the late-19th century Austrian composer, conductor, and pianist. Thu., Nov. 3, 6-7:30 p.m. The Musical Offering, 2430 Bancroft Way, Berkeley, 510-849-0211, MusicalOffering.com.

Clayton Eshleman [illegible] readings of [illegible], which he co-translated [illegible]. For more information: [illegible] Berkeley.edu. Thu., Nov. 3, 12:10-12:50 p.m. Morrison Library, 101 Doe Library, Berkeley, 510-642-0137.

Dava Sobel Sharing her new book, *A More Perfect Heaven: How Copernicus Revolutionized the Cosmos*. Thu., Nov. 3, 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley.

Eugene O'Connell In conjunction with the Autumn 2011 release of the *Cork Literary Review* Volume XIV, the Irish-based journal's editor reads poetry along with American poet Brian Turner and Irish poet Joseph Woods. Tue., Nov. 8, 7:30 p.m. Moe's Books, 2476 Telegraph Ave., Berkeley, 510-849-2087, MoesBooks.com.

Judith Goldman The UC Berkeley Holloway Poet gives a poetry reading. Tue., Nov. 8, 6:30-8 p.m., 510-[illegible]. Maude Fife Room, 315 Wheeler Hall, Berkeley.

[illegible] The [illegible] discusses her book, *Shakespeare Suppressed*. Tue., Nov. 8, 7 p.m. Danville Library, 400 Front St., Danville, 925-837-4889, [illegible].

Kathy Sloane The author [illegible] and signs copies of her new book, *Keystone Korner: Portrait of a Jazz Club*. Sat., Nov. 5, 7-8 p.m. Books Inc. Alameda, 1344 Park St., Alameda, 510-522-2226, BooksInc.net.

[illegible] and Jeffrey [illegible] Presenting a special e-version of their book, *Show me the Funny*. Thu., Nov. 3, 7 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland, 510-339-8210, GreatGoodPlace.IndieBound.com.

Poetry Flash [illegible] and Mary Mackey read from their respective books of poetry. Thu., Nov. 3, 7:30 p.m. Moe's Books, 2476 Telegraph Ave., Berkeley, 510-849-2087, MoesBooks.com.

Richard Grant Reading from his books *Crazy River: Exploration and Folly in East Africa*. Mon., Nov. 7, 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley.

[illegible] The Elvis songwriter and super fan signs copies of her new book, *All the King's Things*, about her personal Elvis experiences. Sat., Nov. 5, 11 a.m.-1 p.m. [illegible], Alameda, 510-749-0228, [illegible].

Sandra M. Gilbert The poet and critic reads from her latest poetry collection *Aftermath* and from her new book of essays, *Rereading Women: Thirty Years of Exploring Our Literary Traditions*. Sun., Nov. 6, 4-6 p.m. Mrs. Dalloway's, 2904 College Ave., Berkeley, 510-704-8222, MrsDalloways.com.

[illegible] Reading from her debut novel, *[illegible]*. Fri., Nov. 4, 7 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland, 510-339-8210, GreatGoodPlace.IndieBound.com.

Sophie Webb The author and watercolor artist shares from her three respective children's books: *Far from Shore: Chronicles of an Open Ocean Voyage*, *My Season With Penguins: An Antarctic Journal* and *Looking for Seabirds: Journal from an Alaskan Voyage*. Thu., Nov. 3, 7-8 p.m. [illegible], 1588 Solano Ave., Berkeley, 510-[illegible].

Tess Gallagher Reading from her newest volume of poetry *Midnight Lantern: New and Selected Poems*. Mon., Nov. 7, 7:30 p.m. Moe's Books, 2476 Telegraph Ave., Berkeley, 510-849-2087, MoesBooks.com.

[illegible] The [illegible] reads from his new anthology *[illegible]*, along with contributors Jeremy Adam Smith, and readings by [illegible], Shawn Taylor, Jeff Conant, and others. Sat., Nov. 5, 7-8 p.m. [illegible] Collective, [illegible] Telegraph Ave., Oakland, 510-[illegible].

PUBLIC INTEREST

City of Berkeley Takes on the Cell Phone Industry Join an educational forum on the health risks associated with cell phone use. With presentations by Washington, D.C.-based Dr. Devra Davis and UCSF researcher Dr. [illegible]. Tue., Nov. 8, 5-7 p.m., free. 510-[illegible]. Berkeley City Hall, 2180 Milvia St., Berkeley, 510-981-2489.

Dr. Tony Smith: "Community School, Healthy Students" Join the Oakland Unified School District Superintendent, the Oakland Metropolitan Chamber of Commerce, and Kaiser Permanente for a [illegible] breakfast and a [illegible] about the new strategic vision for Oakland Public Schools. Tue., Nov. 8, 7:30-9:30 a.m., $50-$80. 510-874-4800 x[illegible]. [illegible]. Waterfront Plaza Hotel, 10 Washington St., Oakland, 510-836-3800, WaterfrontPlaza.com.

Sacred [illegible] Movement for a Nuclear Free Planet A welcoming potluck and discussion for arriving members of the two-week interfaith peace walk from the Diablo Canyon nuclear power plant to the Bay Area. Walkers include Native elders and activists, Buddhist monks, Japanese affected by Fukushima, and other nuclear opponents. Fri., Nov. 4, 6 p.m. $6-$10. [illegible]. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar St., Berkeley, 510-841-4824, BFUU.org.

[illegible] and War: The Role of Labor in the Peace Movement The Alameda County Peace and Freedom Party and [illegible] present an open forum with brief presentations by Gloria La Riva of the ANSWER Coalition, UAW representative [illegible], and Al Sargis of [illegible]. Sat., Nov. 5, 1-4 p.m., free. Starry Plough, 3101 Shattuck Ave., Berkeley, 510-841-2082, StarryPloughPub.com.

SPOKEN WORD

Golden State Poetry Slam and Open Mic Hosted by three-time Grand Slam champion [illegible], featuring [illegible] Kevin Robertson and [illegible], with music by DJ Exquisite. All ages. [illegible] 2012 Slam team. First and third Sunday of every month, 6-10 p.m. $5-$7. 510-[illegible]. Grand Lake Coffee House, 440 Grand Ave., Oakland, 510-832-1583, GrandLakeCafe.com.

HOLIDAY guide

The 2011 Holiday Guide will feature our critics' picks of the year's best music, books, DVDs, and video games. We'll also include our annual guide to hitting the slopes. And, of course, we'll have our gift guide. Finally, we'll set you up for the holiday season with our holiday calendar of events.

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AQUARIUM AGE

BUSY BODIES

For the week of November 2-8, 2011.

By Ralfee Finn

Eccentric astral winds blow through the ethers this week, shifting the psychic air and cleaning out the cobwebs of stagnant situations. These winds also inspire and invigorate invention and innovation so expect to be busy, or should I say "busier." Also anticipate a deep awareness of what has to change and why. These winds provide a wealth of ideas about how to strengthen our personal and collective determination to live with greater spiritual consciousness. Just don't confuse the creative intensity of the week with a guaranteed smooth ride. The changing velocities of moods and attitudes, yours or others', could strain nerves. As always, make an effort to be kind to your fellow traveler. A compassionate word or gesture is likely to have an exponentially beneficial effect.

Several configurations contribute to these unusual winds.

Uranus trines a Mercury/Venus conjunction in Sagittarius. Mercury symbolizes communication and travel. Venus represents beauty and love. And when they travel in tandem, we experience, among other things, a deep love of form and design. Uranus signifies unforeseen plot twists, and when it combines with Mercury/Venus surprising alliances form. The hidden power of this interaction is its potential to put things together in a pleasing, but unique arrangement that doesn't sacrifice substance for the surface razzle-dazzle. On the personal plane, you may find yourself falling in love with an unlikely candidate — or at least someone who's not your type. Be willing to let go of what you think a relationship should look like and you might invite an entirely new way of expressing intimacy. On the collective plane, this interaction could generate a new appreciation for the necessity of financial reform and reformation. Venus does, after all, represent m-o-n-e-y. Perhaps a large enough movement could exert enough pressure to persuade the banks to forgive all student loans as a gesture of good faith in our combined future.

A Mars/Neptune opposition adds a slightly irritable edge to the eccentricities of the week. Mars is finishing up its journey through Leo. It enters Virgo on November 10 and stays in Virgo until July 3, 2012. (No, that's not a typo.) And here's why: Mars goes retrograde in Virgo, the Sign of particulars, on January 23, and by the time it goes direct on April 13, and then finishes its forward motion through Virgo, we will be celebrating the Fourth of July, finally free from having to concentrate on the details of every little thing. But that's not all. Neptune goes direct on November 9, beginning the last leg of its journey through Aquarius, a journey it won't repeat until 2175. So it's likely we will feel the effect of this Mars/Neptune opposition quite keenly over the next several days. Don't be surprised if you or someone close to you is in need of extra attention.

While these winds of change will have an overall positive effect, they are still likely to disrupt or disturb the status quo. If you feel yourself being propelled into a premature action, take a breath, and step aside. These next few weeks are not about shift for its own sake; they are about how to use intention as a powerful tool for change.

If you know your Ascendant and/or your Moon Sign, read that, too.

ARIES Let this week's wild Uranian ride reenergize your appetite for adventure. Yes, Uranus in your Sign is visiting all the stagnant spots, but that doesn't mean you will stay subdued forever.

TAURUS Refuse to be held captive by any negativity, and you'll be amazed at all you can accomplish. This is not about denial; it is about using reality to further your growth.

GEMINI Quiet the mind chatter and you'll find it much easier to hear your intuition. It's worth paying close attention because listening to the deepest part of your heart will increase your joy.

CANCER Your goal is to stay open to the possibilities, a stance that will allow you to embrace career developments as they unfold. Please try to remember that surprising plot twists can also be good.

LEO Your capacity for concentration is at an all time high, so devote yourself to doing the best job possible. You'll be surprised at how easy it is to move into the "excellence zone."

VIRGO The core of your dilemma is figuring out how to believe in yourself enough to keep questioning your motives and intentions. If you're honest with yourself about what really matters, your integrity will be unshakeable.

LIBRA Consider the difference between heartfelt spontaneity and impulsive behavior motivated by a desire to break the tension. Then decide which position you are currently occupying.

SCORPIO Your situation is still a matter of perception. Rather than presuming that your assessment is completely accurate, take the time to question basic assumptions. You may come to a different, better understanding.

SAGITTARIUS Do not hold back — you couldn't if you wanted to — and simply hold forth. Share your opinions about how everything ought to be, and you'll be amazed at how many people will agree with you.

CAPRICORN Be clear and direct about what you need, and you will find that others are listening to you. Not every need will be met, but you'll find clear reception for the essentials.

AQUARIUS Don't let small misunderstandings turn into mountains of confusion. If saying "I'm sorry" will alleviate the tension, apologize and clear the air. You can work on the details later.

PISCES You have a rare opportunity to turn your visions into reality. Be clear about what you want to create, and then commit to doing whatever is necessary to actualize your dreams. ●

For More Info

Ralfee Finn specializes in Transformational Astrology. For readings, call 1-888-837-9264, write P.O. Box 343, New York, NY 10025, visit AquariumAge.com, or e-mail Ralfee@AquariumAge.com. Copyright © 2011 by Ralfee Finn

Corn on the cob and crayfish arrive together in a bag, covered in the same hot Cajun sauces. Chris Duffey

ASIAN CAJUN COMES TO OAKLAND

Rockin' Crawfish is a uniquely Vietnamese-American style of restaurant.

By Jesse Hirsch

Sharing space with the Wash House Laundromat, the Rockin' Crawfish resides in a squat, L-shaped building that resembles the severed tail of a mini mall. A glowing sign shows the restaurant's cartoon namesake, a guitar-shredding crustacean with an appetite for his own consumption. It looks like a travel plaza sham in some dowdy Midwestern town.

Inside, the Rockin' Crawfish looks like a Millennial's brightly lit update on a Hard Rock Cafe. Instead of Buddy Holly and The Shirelles, records from Def Leppard and Erasure line the back wall. A dusty, forlorn Atari perches next to a vintage radio, sure to make the *Asteroids* generation feel ancient. Radio pop sets a bubblegum mood. A wall-mounted signed ("No, unfortunately," a server assures me) electric guitar looks passably similar to the one used by the cartoon crawfish.

But don't be fooled. This place is more than a kitsch factory with a seafood menu. The Rockin' Crawfish is East Oakland's first introduction to a peculiar, only-in-America culinary phenomenon. It started on the Gulf Coast of Louisiana and Texas, where a generation of Vietnamese immigrants settled after the war. The community of ex-pats found something hearteningly similar between the Cajun crawdad boil and their own seafood feasts back home.

About seven years ago, the "Asian Cajun" phenomenon moved west, when a Vietnamese couple from Arlington, Texas opened the Boiling Crab restaurant in Orange County's Little Saigon. Within weeks, the nautical-themed seafood shack was wildly popular, and a crop of SoCal competitors soon sprouted up. One of these, a Westminster spot called the Rockin' Crawfish, opened a second branch in Oakland last year.

"This is the first uniquely Vietnamese-American style of restaurant," Vietnamese food writer Andrea Nguyen told me. "It's not pho and it's not banh mi. The new generation has created something all their own."

Which is, what exactly? A loud, audacious restaurant where Asian twentysomethings congregate over cheap beer and seafood by-the-pound. Each one typically bears a goofy theme (Nguyen asked me of the Rockin' Crawfish: "Is that the pirate one?") and formality is frowned upon. Instead of utensils and dishes, you're given bibs, paper towels, and disposable trays. At meal's end, servers wrap everything in a paper tablecloth and trash the whole bundle. Customers are allowed to tag the walls with Sharpies, although most keep it remarkably PG-13. "Mark Yang is Nice!"

The Rockin' Crawfish menu is short. For appetizers, there are deep-fried oysters, zucchini, and calamari, as well as Cajun chili fries (greasy boardwalk fare best for soaking up alcohol). Non-beer beverages include an achingly sweet peach green tea, root beer floats, and a seasonal saketini. You can also get boiled potatoes, corn on the cob, and little nubbins of generic, barely Cajun sausage. But the main attraction is obviously the boiled shellfish, served shell-on with a combination of butter sauce and fiery Cajun spice.

Front and center is the restaurant's namesake, served whole in an angry shade of scarlet. For the uninitiated, crawfish can frustrate; like pistachios or baby back ribs, there's macho work for a tiny payoff. Even the most efficient (and sexy) method, popping off the head and sucking meat out of the tail, requires some investment from the eater. Though I occasionally lost patience, Nguyen points out a cultural precedent to the chore. "Vietnamese people have always loved to pick at seafood with their hands," she said. "There's no hurry to fill up; the meal is a social event that can last for hours."

The crawfish, like crab, shrimp, oysters, and clams, is served in one of three sauces at spice levels ranging from mild to volcanic. The considerable heat is achieved by boiling everything in a salty slurry of fresh and powdered habanero pepper, as well as an inscrutable Cajun spice blend that would make Emeril blush. The only sauces are lemon pepper, garlic butter, and the "Rockin' Combo," a blend of the two. You can also layer on flavor with limes and black pepper, a Vietnamese throwback.

All seafood is served in a juicy plastic bag, which you dump into a disposable black tub for consumption. If you order sides, they're in there, too; hopefully you like your corn as spicy as your clams. Skip the king crab legs and shrimp; they're brought in frozen (I found out too late) and the crawfish are a hoot but won't fill you up. Your best bet is a whole Dungeness crab, built to share. Bib up, son. It's going to get messy.

Rockin' Crawfish
211 Foothill Blvd., Oakland
Phone: 510-251-8667
Hours: Mon.-Fri. 2-11 p.m.
Sat.-Sun. 1-11 p.m.
Reservations not accepted
Cash and credit cards accepted

Sample Menu

Boiled Crawfish	$11.99/lb.
Whole Dungeness Crab	$18.99/lb.
Corn on the Cob	$0.75 each
Sausages	$2.49 for 6 or $3.99 for 12
Cajun Chili Cheese Fries	$6.99

As you release the meat using hefty metal crackers, you'll have the option to dunk each nugget in the sauce below. I favored the garlic butter, as the lemon pepper had a mildly artificial tang, but you can also eat the sweet crabmeat straight up. I strongly suggest ordering a side of steamed rice for your grand finale. Spoon the rich yellow-green "crab butter" (Google it if you're unfamiliar) onto the rice, then mix in some spicy sauce from the bottom of the tub. The rich, liver-like custard is well met with the garlicky fire, and the starchy white rice sops up the aftermath. Like the oyster on a chicken, crab butter is a tiny treasure, all the more valuable for its scarcity.

Budget enough time for a full experience at the Rockin' Crawfish. The boiled seafood is fresh but not mind-blowing; the restaurant's draw is largely social. Open until 11 p.m., it's a chance to sit around and create carnage with your friends, make a huge mess, and scribble on the walls. You'll get red sauce under your cuticles, and you'll probably drink too much beer. The experience is brought to you from Vietnam via Texas, with a pit stop in Orange County. It's all very American. ●

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WHAT THE FORK

OAKLAND'S MOST ELUSIVE BBQ

Plus the end of Andronico's on University Avenue

By Jesse Hirsch

Customers picked shelves bare. Jesse Hirsch

Ladies and gentlemen, I believe we have a full-on food mystery here.

Over the past few weeks I've been mining the *Express* archives, researching crucial pit stops on the East Bay foodways. Double D BBQ, this year's Best Of winner for "The Best Barbecue Place You've Never Heard Of," struck a particular chord. Promising tender and lush slow-cooked brisket by the pound, the blurb mentions Double D is only open limited hours: three days a week.

I have since gone to Double D on four occasions, and I have yet to eat one barbecued morsel. Facts:

Every time I stop by, there are hungry people milling about the parking lot, rattling the locked doors and peering in the windows.

Store hours are listed differently on Double D's website, Twitter, and Facebook accounts. I have tried visiting during all of these times.

The restaurant does not appear to be out of business. Everything is set up and orderly, and twice the lights have been on. (However, the smoker sits in chains.)

Double D's voicemail, which promises a return call within 24 hours, gleans no results. E-mail has also proven ineffective.

On my last visit, a wishful customer sat in a white conversion van, shaking his head. He looked puzzled, almost hurt. This burly former Oakland cop provided some back story on Double D's chef/owner, Duane Orr. Duane was initially schooled on BBQ at Everett and Jones before his skills proved to easily surpass his teachers. He's an older "biker guy," who refuses to hire underlings because he thinks they'll "eff up his recipes." And he doesn't have the energy to keep up with his listed hours.

What doesn't add up is Double D's illusion of accessibility. Why create a slick website replete with CGI graphics of a plane attacking Oakland with Double D flavor bombs? Why produce a video of customer testimonials? What's the point of a robust social media presence (Twitter, Facebook, even LinkedIn)? If you're a cranky hermit chef who can't handle the pressures of popularity, why pretend otherwise?

The ex-cop in the van told me he doesn't usually like BBQ, but that "Double D is the kind of place that makes you a convert." I've seen photos of the mouthwatering brisket and hot links still smoking and drizzled in sauce. I've read reviews that wax reverential and awe-inspired.

Some frustrated Yelpers have floated theories that the whole thing is a put-on, or a drug front. But, like Mulder, I want to believe.

Andronico's Last Rites

You've likely heard that the University Avenue Andronico's in Berkeley wheezed out of business last week. As dying stores do, this one staged a deep-discount wind-down that ensured it would be a pristine skeleton by Saturday. Feeling uneasily similar to the deal vultures marauding the aisles, I paid a visit to Andronico's to see if I could scavenge a bit of human interest from the wreckage.

What was the angle, exactly? The death of an independent, family-run supermarket? That process started when Andronico's declared Chapter 11 in August. The small chain sold its assets to the highest bidder: a frosty-sounding investment firm called Renovo Capital.

Some speculated that all seven stores would be gutted and repurposed, but Renovo soon announced it would keep the 82-year-old chain intact — that is, except for the weakest link on University Avenue. A beleaguered-sounding company spokesman, Adam Alberti, told me that the decision to liquidate the underperforming store was made with the courts (at first I thought he said "with the corpse"). "Shutting this store down was part of a package deal," said Alberti.

Hustling around the aisles, notebook in hand, I tried to gauge the mood of shoppers. Was this a much-beloved neighborhood institution that would be missed for years to come? Didn't seem so. Most seemed to have only a passing interest in the closure. A few car-free types rued that they would lose their go-to spot for a quick gallon of milk. But most people said they never really liked shopping there.

Blame was placed largely on Andronico's prices, easily undercut by competitors like Berkeley Bowl and Trader Joe's. "When Trader Joe's moved into the neighborhood, that was the death knell for Andronico's," said shopper Elena Sotos.

But of course, the real tragedy in a story like this is the employees. Alberti said the store's fifteen to twenty workers would be welcome to apply for positions at other Andronico's, but "ultimately that's an HR decision." Translation: Things are looking grim. I asked a store manager how everything was going, and he sighed and said, "really, really good," without looking up.

Renovo finally closed the $16 million deal with Andronico's last Thursday, and Bill Andronico issued a canned statement: "Renovo Capital's purchase will allow us to improve our standing in the market and build on the strong brand my family has built over three generations." The words left unsaid: "It's not our store anymore."

No word yet on what will colonize the empty storefront, though rumors of a dollar store and a Fresh and Easy supermarket seem to be getting equal play. ●

Jesse.Hirsch@EastBayExpress.com

This column is culled from our blog of the same name.

RESTAURANTS & CAFES

Cajun and Seafood

Battambang Restaurant
851 [illegible] Oakland, 510-839-8815. Battambang is not just the best Cambodian restaurant in the East Bay, it competes for best Southeast Asian. Don't measure the restaurant by the service, which may be too muted and sweet for diners weaned on Thai food. Instead focus on the spice-rubbed grilled meats, wide array of Buddhist vegetarian dishes, and the house specials listed near the back of the menu. (Cambodian/Laotian, Seafood, Southeast Asian, Vegetarian/Vegan) $-$$

The Cape Cod
1152 Solano Ave., Albany, 510-528-3308. Despite its moniker this Albany seafood joint serves not lobster rolls and clam fritters but crab cakes, blackened snapper, salmon fettuccine, and other non-New England specialties. A lot of the food is along the bland, inoffensive lines of a motel dining room, but the helpings are large, the price is more than reasonable, and you can make a good meal out of the Thai satay, grilled oysters, stuffed chicken, and almond torte. Brief yet interesting wine list, cheerful service. $$

Chef Lau's
301 [illegible] St., Oakland, 510-835-3288. Table of four for dinner? Might take awhile. Chef Lau's is packed with families — big families, loud and happy and sucking up noodles. This homey rough-around-the-edges Chinatown restaurant specializes in Cantonese seafood dishes like salt-and-pepper lobster and steamed rock cod, some of it straight from the tank, and succulent hot pots. (Chinese, Seafood) $

DAIMO Chinese Restaurant
3288A Pierce St., Richmond, 510-527-3888. DAIMO manages to be everything to everyone. The five hundred item menu contains hundreds of variations on low-priced Cantonese noodle dishes, soups, and congee (rice porridge), as well as costlier dinner entrées. The restaurant is sparkling clean, fast, and fresh, but don't expect white tablecloth style, or service: It's hard to track down the overworked servers. Especially good are the roast meats and seafood, sought to order from a wall of fish tanks and prepared to your specifications. (Chinese, Seafood) $-$$$

Gourmet Delight Seafood Restaurant
701 Webster St., Oakland, 510-832-7665. Some nights, it seems as if all of Chinatown has descended on Gourmet Delight. The bustling restaurant specializes in inexpensive, fresh seafood, much of it swimming around in tanks until the Great Net from the Sky comes to collect it. Order the fancy stuff and you may be disappointed. The best of Gourmet Delight's food is homey and simple: clams and black-bean sauce, stir-fried crab or lobster with garlic and scallions, platters of bright-green vegetables, and clay pots. (Chinese, Seafood) $-$$

Lake Chalet
1520 Lakeside Dr., Oakland, 510-208-5253. Lake Merritt's hundred-year-old boathouse has been beautifully renovated into a destination restaurant/lounge with an outdoor grill, an eighty-foot bar, two fireplaces, and two dining rooms with beautiful views of the lake and the hills beyond. The food doesn't quite live up to the setting, but among the many standouts are luscious, meaty crab cakes; potato "risotto" with salmon, mushrooms, and bacon, and a tiny, delectable pineapple upside-down cake. Libations include five microbrews crafted at the restaurant's sister establishment, the Beach Chalet in San Francisco. (California Cuisine, American, Breakfast/Brunch, Burgers/Sandwiches, Italian, Seafood) $$$$

Long Life Vegi House
2129 University Ave., Berkeley, 510-845-6072. This no-frills Chinese restaurant is not strictly vegetarian — the menu includes seafood dishes like steamed whole fish and crispy scallops in a chile-garlic sauce — but you'll find plenty of veggies in the house, and the plates are big and cheap. Vegetarian dishes like the house-special green bean ball soup and faux meats, as well as the weekend dim sum, keep 'em coming. (Chinese, Organic/Sustainable, Seafood, Vegetarian/Vegan) $

Marica
5301 College Ave., Oakland, 510-985-8388. This comfortable Rockridge restaurant has transitioned away from its Asian-tinged seafood focus toward that of a more general neighborhood bistro. Like the funky décor, some overwrought items are a hodge-podge, but chef Christopher Cheung has a deft hand with the mesquite-fired grill. All fish is wild-caught and sustainable, but meats are a mixed bag. Its stellar all-night happy hour brings in a younger crowd after 7 p.m. (Asian Fusion, Seafood, California Cuisine) $$$

Oyster Reef
1000 Embarcadero Ave., Oakland, 510-834-2509. Perched behind a motel parking lot over the Oakland estuary, this casual, low-slung seafood house has more to offer than you might expect: patio dining, waterfront vistas, a rollicking live music scene, and food that occasionally transcends the perfunctory chowder-and-calamari menu. Freshly caught fish is expertly grilled, broiled, or blackened, the linguine with fresh clams is rich and garlicky, the walnut-studded brownie is a decadent, delectable dream. Although the gloppy clam chowder is best avoided, the bright, refreshing mango mojito makes an ideal meal-opener. $$$

Picán
2295 Broadway, Oakland, 510-834-1000. This striking yet sultry Uptown destination serves classic Southern cooking with an upscale California flair: lush, silky she-crab soup; fried chicken drizzled with truffle-infused organic honey; matchlessly tender barbecued ribs with peanut-jalapeño coleslaw; a towering root beer float with sassafras ice cream. The handsome setting is all high ceilings, earth tones, and Old South elegance, and the friendly bar pours the Bay Area's finest selection of single-barrel bourbons. (Southern/Soul Food, American, Barbecue, Cajun/Creole, California Cuisine, New American) $$$$

S&S Seafood
4971 Telegraph Ave., Oakland, 510-654-4234. There's a row of deep-fat fryers at S&S and not much else. For more than a decade S&S has been frying up crispy, tender cornmeal-crusted seafood. The fried oysters are the best in town, and the buffalo, snapper, and prawns come close. A regular-size order (with fries or salad) is enough for a hungry grown man, and the large orders serve two. For a smaller appetite, try one of the sandwiches, such as the oysterburger or catburger (catfish, that is). (Seafood, Southern/Soul Food) $

Sea Salt
2512 San Pablo Ave., Berkeley, 510-883-1720. Sea Salt's approach to fish and shellfish is to catch it right and cook it righteously. Working against a stylish background of marine blues and exposed bricks, the restaurant's cooks concoct small plates of sustainably caught seafood, everything from plain-Maine lobster rolls to tuna tartare with orange, basil, and black olive. The server doesn't always orchestrate the flow of small plates, but in general Sea Salt is another jewel in the crown of Cindy and Haig Krikorian, owners of Lalime's and Fonda Solana. (California Cuisine, Organic/Sustainable, Seafood) $$-$$$

Skates on the Bay
100 Seawall Dr., Berkeley, 510-549-1900. This large, Berkeley-friendly eatery at the Berkeley Marina is a place to visit for the food, but it's worth a try if you're looking for a unique and pleasantly surreal dining experience. The to-die-for view, cheerful waitstaff, and great happy-hour specials could all make it worth

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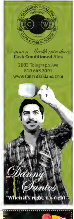

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RECENTLY REVIEWED

Mevica

5301 College Ave., Oakland, 510-985-8386. This comfort-style Rockridge restaurant has transitioned away from its Asian-tinged seafood focus toward that of a more general neighborhood bistro. Like the funky décor, some overwrought items are a hodge-podge, but chef Christopher Cheung has a deft hand with his wood-fired grill. All fish is wild-caught and sustainable, but meats are a mixed bag. Six-dollar all-night happy hour brings in a younger crowd after 7 p.m. $$$

Local Cafe

4395 Piedmont Ave., Oakland, 510-922-8249. A warm space for Piedmont locals, bolstered by the solid cookery of chef Colin Etezadi (formerly of Boot and Shoe Service, Pizzaiolo and Camino). The menu rotates weekly, but recent highlights include creamy egg custard with ham and cheese on a house-made biscuit and a rich tuna confit, made with albacore slow-cooked in olive oil and orange zest. Dinner service is rolling out now, although the sunny, almost-collegiate space is well-suited for breakfast and lunch. $$

Chai Thai Noodle

545 International Blvd, Oakland, 510-832-2500. Thai House Express veterans Sangchai Vatanachai and Amnouy Manyvong set up here on International Boulevard in 2008, serving a mix of dishes from central Thailand and farther north. Ka moo (braised pork leg with five spice and sweet soy) should find a place at every carnivore's table. Much of the rest of the menu is bright-tasting and easy to like, and above all accessible for non-Thais. The chicken larb, for instance, is a pile of perfumed ground meat that doesn't challenge, and while chan pad poo (Dungeness crab noodles) might not be something you'd encounter in Thailand, if it tastes good, who cares? $

Toast Wine Lounge

5900 College Ave., Oakland, 510-658-5600. The wine bar as we knew it (big balloon glasses swirling inky Malbecs, walls painted burgundy red, goat cheese fondue) is essentially dead. And while College Avenue's Toast doesn't exactly push the envelope, it does manage to feel aligned with some new expression of the wine bar. It's partly the space, with its Eames chairs and steely-blue walls, and partly the wine list peppered with some obscure varietals. Chef Peter Jackson's food, on the other hand, can feel like a throwback to classic Cal-Med of a decade ago, except when he pares things down, which he does, mostly with small plates. Order the simplest things on the menu and Toast becomes a place you can drink to. $$

Paisan

2514 San Pablo Ave., Berkeley, 510-649-1031. The thin-crust pizza concept from the Ka Restaurant Group (Sea Salt, T Rex, Lalime's, etc.) serves a sort of hybrid Neapolitan-Nor-Cal pie, showcasing farm-fresh produce and high-end proteins on the chewy sort of crust Californians seem to prefer. The space is handsome, with exposed brick, rough timbers, and floor-to-ceiling windows, but the quality of the pizzas varies (rule of thumb here: the more toppings the better). The day starts with a casual breakfast, featuring Blue Bottle coffee, sweets from the kit pastry department, and a couple of egg dishes. $$

Boot and Shoe Service

3308 Grand Ave., Oakland, 510-763-2668. Inventive, California-style thin-crust pizzas are the focus of Charlie (Pizzaiolo) Hallowell's latest endeavor. Monterey Bay squid, wild nettles, Calabrian peppers and egg, and pancetta are among the organic ingredients used to top off the thinner, chewy house crust. Appetizers such as farro salad or house-made Burrata show the same quality as their Pizzaiolo cousins. Intriguing wine and cocktail list. The attached Boot and Shoe Cafe offers premium espresso and pour-over coffee from Sightglass, house-baked pastries, and a couple of hot breakfast and lunch specials. $$

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year while. Try a flight from the extensive wine list, or sample the sublime clam chowder or chocolate cake. Just remember that if you go to celebrate your birthday, you won't be the only one. (American, Seafood) $$

Spenger's Fresh Fish Grotto

1919 Fourth St., Berkeley, 510-845-7771. This venerable century-old fish house, now part of the McCormick & Schmick's chain, serves up seafood from around the globe in a variety of [illegible] preparations reminiscent of a bygone era. Everything's perfectly filling and nutritious, but aside from a few exceptions — the lush, spicy barbecued shrimp, for instance — it just isn't very tasty or exciting. Best bets: the perfectly crafted cocktails and the sublime desserts — try the chocolate bag filled with lemon mousse and fresh berries. Undeniably impressive ambiance features several acres of vintage seafaring memorabilia. $$$

Trader Vic's

9 Anchor Dr., Emeryville, 510-653-3400. After an extensive five-month renovation, the granddaddy of all tiki bars has adopted a more casual 21st-century attitude, with a larger lounge area, more booths and less starched napery and a lighter, spicier menu. Some of the food is still deep-fried and heavily sauced, but classics like the ham and Gruyere Cheese Rings and the oyster-spinach Bongo Bongo Soup continue to delight. Best of all, though, are the dazzling tropical cocktails served in a variety of bowls and flagons, especially the sweet, potent 1944 Mai Tai (a house original). (Asian Fusion, American, Caribbean, Hawaiian, Seafood) $$$-$$$$

Yuet Foo Seafood Restaurant

10350 San Pablo Ave., El Cerrito, 510-528-8847. Pay attention to the name, because Yuet Foo's strength is in its seafood. This Cantonese restaurant, a oasis of sophistication plopped down in the midst of San Pablo Avenue's strings of strip malls, has a huge menu, but the simpler dishes outshine the fancy. Have a crab or rock cod fished out of the aquarium and cooked to order, or order a fried or roasted chicken and lightly stir-fried greens. (Chinese, Seafood) $-$$

Zen

2315 Santa Clara Ave., Alameda, 510-521-7070. Zen's eclectic house cuisine encompasses Chinese, Hawaiian, Korean, Italian and Japanese cooking traditions with unfocused brio and mixed success. The spaghetti with enoki mushrooms and fish roe and the kimchi-ribboned fried rice are tasty examples of comfort food, and the vermicelli with roast duck and mango is a sweet and savory treat, but the chicken gizzard yakitori and the panko-crusted fish and chips are best avoided. Desserts are on the hotel-banquet level, but the mango salad is a nice tangy meal-closer. Impressive array of soju and sake cocktails, handsome low-key red-and-black ambience. (Eclectic/Exotic, Asian Fusion, Chinese, Hawaiian, Italian, Japanese/Sushi, Korean, Pizza, Seafood, Spanish, Tapas/Small Plates) $$

Price Key

Price codes assume diners will order a main course and beverage, share appetizers and desserts, and tip adequately. $ — up to $10 per person. $$ — $10-$25. $$$ — $25-$50. $$$$ — more than $50.

LAST CALL

POP-UP PARTY

Limited-time-only awesomeness with Jupiter Olympus at Acme Bar

By Ellen Cushing

The vampire was thoroughly — if laboriously — enjoying her drink. Sandwiched between Mario (aka Luigi) and a brassy robot at the gorgeous dark-wood bar at West Berkeley's Acme, she tried angling her teacup-size portion of punch at various different angles, but the problem with fangs is that they can get a bit unwieldy when you're not actually sucking blood. (She ultimately went for the easiest route, which was to take out the teeth altogether.)

All around her, mustaches both real and fake filled the room like a hundred ironic frowny faces. A man dressed as either a doctor or a chef — big white jacket but no other accessories, hard to tell — drank from a myrtle green glass that I would later discover was the tail end of an Evil Queen (heh): Hudson Rye, green chartreuse, and an apple gastrique, served up with a caramel apple. Some crappy horror film flick from the Nineties played on the TV in the corner, and Acme's well-loved jukebox had been put out of commission for the evening in favor of a hand-curated, mostly Halloween-centric playlist: "Thriller," the Pixies, a few scattered soul ravers. Sailors and cats and zombies squished up against each other in the narrow space, and behind the bar, Morgan Schick (sweaty, smiley) and Eric Quilty (fastidious, clad in black), moved very, very fast.

This was all their idea, and it was the latest, Halloween-themed installment of Jupiter Olympus Presents, the pop-up bar series the two bartenders have been holding around the East Bay since August. As the "Presents" implies, it's part of a broader enterprise, Jupiter Olympus (slogan: "Imbibo Gratia Imbibo" — translated roughly from Latin: "to drink for the sake of drinking"), headed by Schick and Quilty, which is intended to eventually expand into a full-service catering company, bar-and-restaurant consultancy, and private bartending school. But right now, Schick and Quilty have been focusing on the pop-ups. Their inaugural event, held at the end of August, also at Acme, introduced three new gins from Alameda's St. George Spirits with the help of hand-carved ice, grilled peaches, house-made carrot soda, and various other alchemy and obscure ingredients. Next up is a New Year's Eve party whose details are still fuzzy, but which Schick promises will be pretty epic.

The impetus for all this, Schick said, was "in part to give ourselves a forum to play with ideas that aren't necessarily viable in a seven-day-a-week bar setting" — most of the time, he and Quilty work at high-end, fairly buttoned-up restaurants (San Francisco's NOPA and Piedmont's Adesso, respectively). So in that sense, Jupiter Olympus and events like it can do for bartenders what food trucks and pop-up restaurants do for young chefs and aspiring restaurateurs: they provide a relatively safe, low-risk space for experimentation-oriented mixologists to play with new techniques: to use small-batch ingredients and labor-intensive preparations to create cocktails that would be hard to put on a typical bar menu; to mess around with dry ice and celery bitters and cinnamon tinctures just because it's fun; and to mix candy corn, whiskey, aquavit, and sage in the same gourd-orange concoction. (They're apparently a boon for the host bars, too, according to Acme's Jennifer Seidman, as novelty events and as yet untapped fanbases bring in new customers.)

Morgan Schick. Ellen Cushing

At the same time, according to Schick, he and Quilty want to "sort of prove to both ourselves and others that there's a market for this stuff in the East Bay — that you don't need to go to San Francisco for a well-made cocktail, and that cocktail culture doesn't need to be this intimidating thing where it's served in these sort of temple bars." At Jupiter Olympus, there's no passwords, no hushed silence, no weird vocabulary — just Michael Jackson on the sound system and grown men dressed as video game characters. Sounds like a good trade to me.

As for the drinks, said gourd-orange concoction was one of the more unappetizing-on-paper liquids I've ever consumed, but turned out to be insanely tasty. The sage acted less as a front-and-center flavoring and more as a subtly herbal aroma and aftertaste; the candy corn was, thank God, implied more than anything else, melted down in the place of sugar; and the whiskey was unctuous. Which is always good. But even if it had been moderately or even not at all tasty, Schick and Quilty would've just disregarded it as a noble experiment and never discussed it again. That's the beauty of it — it's exciting because it's fleeting, a chance for computer programmers to be vampires for a night and for typically straight-laced mixologists to be mad scientists. In short, lots and lots of mustache-frowns, but underneath them, real smiles. ●

Ellen.Cushing@EastBayExpress.com

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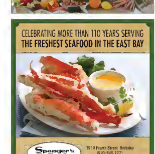
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Guest Chef Thursdays Every week, with guest chefs. Fonzy Perkins and Raul Perales. Thursdays, 5:30-8:30 p.m. Guerilla Cafe, 1620 Shattuck Ave., Berkeley. 510-845-2233. GuerillaCafe.com.

Chop Bar Monday Night Prix Fixe Menu Featuring a weekly three-course prix fixe menu with wine pairings. Mondays, 5:30-10 p.m. Continues through Dec. 26. $38. Chop Bar, 247 Fourth St., Oakland. 510-834-2454. ChopBarSF.com.

Food & Justice Workshop Workshop series at the market's experiential tent, with weekly lessons in varying topics like homemade food preservation. Presented by Phat Beets Produce. PhatBeetsProduce.org. Saturdays, 12-2 p.m., and North Oakland Farmers' Market Arlington Medical Center Parking Lot, Oakland.

Oakland Wine Bar 2011 Featuring premier Oakland from Napa and Livermore valley wineries, spirits vendors, and more than 30 top East Bay restaurants, including Redwood Grille, The Pretty Pear Cantina, and Vineyards Chop House Bar. Plus a raffle and silent auction for items including a $1,000 shopping spree at Broadway Plaza. Sat., Nov. 5, 7-10 p.m. $70-$80. ChampagneandGrapes.com. Broadway Plaza, 1285 Broadway Plaza, Walnut Creek, 925-934-0688. BroadwayPlaza.com.

Grapes and Giving A wine tasting with artisan cheese pairings from Farmstead Cheeses and Wines, chocolate from The Oakland Chocolate Company, live music by The [illegible] with [illegible] Catherine [illegible] and a discussion about wine with Rabbi [illegible]. Proceeds benefit the temple. Sun., Nov. 6, 2-5 p.m. $20-$30. 510-547-6680. GrapesAndGiving.Eventbrite.com. Temple Sinai, 2808 Summit St., Oakland. 510-451-3263. OaklandSinai.org.

Off the Grid A weekly food truck gathering on Shattuck Avenue @ Rose Street, Berkeley. Wednesdays, 5-9 p.m.

OMFG Street Eats Lunch Gumbo Brah, Fist of Flour Pizza, and E-Tiao Bike food trucks from the Oakland Mobile Food Group, set up shop weekly at the corners of 4th and Washington streets in Oakland. Thursdays, 11:30 a.m. 510-889-3053. ThatOMFG.org.

Phat Beets Swap A swap of prepared eggs, produce and other food items. First Saturday of every month, 11 a.m.-3 p.m., free. 510-999-2080. PhatBeetsProduce.org. North Oakland Farmer's Market Arlington Medical Center Parking Lot, Oakland.

Rosenblum Cellars ZinQuest Open House An open house in the winery's tasting room with samples of more than 30 wines, live music and dancing, cooking demonstrations by Joey Altman of Taylor's Sausage and "Grill Master" [illegible] and a grape-stomping contest. Wine Club members can arrive at noon for pre-event. Sat., Nov. 5, 1-5 p.m. $25-$40. Rosenblum Cellars, 2900 Main St., Alameda. 510-865-7007. RosenblumCellars.com.

Sushi 101 Learn how to roll your own sushi. Classes include all rolling tools and a light dinner. Call restaurant or e-mail [illegible] to RSVP. Second Tuesday of every month, 6:30 p.m. Continues through Dec. 13, $60. Ozumo Oakland, 2251 Broadway, Sundays. 510-286-9866. OzumoOakland.com.

FARMERS' MARKETS

Alameda Farmers' Market With locally grown fruits and vegetables, plus crafts and activities. For info, visit PCFMA.com. Tuesdays, 9:30 a.m.-1 p.m. free. Alameda Farmer's Market, Haight Ave. at Webster St., Alameda.

Bayfair Farmers' Market Fresh produce supplied by local organic and specialty farmers. Saturdays, 9 a.m.-1 p.m. free. Splash Center, 15555 E. 14th St., San Leandro. 510-351-0000. ShopBayfair.com.

Children's Hospital Farmers' Market EBT and WIC okay. On the Web at PhatBeetsProduce.org. Tuesdays, 2-7 p.m. Children's Hospital & Research Center Oakland, 747 52nd St., Oakland.

Emeryville Farmers' Market With locally grown and produced fruit, vegetables, dairy products, flowers, wine and more. Thursdays, 11:30 a.m.-5 p.m. Emeryville City Hall, 1333 Park Ave., Emeryville.

Farm Fresh Market/Community Outreach Stand Farm Fresh Choice runs produce stands in culturally diverse, limited-resource neighborhoods. Wednesdays, 3-6:30 p.m. 510-548-1104. EcologyCenter.org. Frances Albrier Community Center, San Pablo Park, 2800 Park St., Berkeley. 510-981-5130. CI.Berkeley.CA.US.

Fruitvale Farmers' Market With locally grown and produced fruit, vegetables, bread products, and more. Sundays, 10 a.m.-3 p.m. free. 510-535-6900. Fruitvale Village, 3401 E. 12th St. (at Fruitvale BART), Oakland. 510-534-8808. UnityCouncil.org.

Grand Lake Farmers' Market Saturdays, 9 a.m.-2 p.m. free. 415-472-6100. Splash Pad Park, Grand Ave. and Lake Park Ave., Oakland. 510-[illegible]. GoldenGlen.com/Pages/Default.asp.

Hayward City Hall Farmers' Market Saturdays, 9 a.m.-1 p.m. AgricultureInstitute.org.

Kaiser Permanente Hayward Farmers' Market With seasonal, locally grown California produce at the main entrance to the hospital. Wednesdays, 10 a.m.-2 p.m., free. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente Oakland Farmers' Market Fridays, 10 a.m.-2 p.m. free. Kaiser Oakland, 3801 Howe St., Oakland.

Kensington Farmers' Market With a bounty of fresh flowers, an organic chocolatier, bee products, fresh wild fish, fruits and vegetables, nuts, buffalo, pasta, Market fresh pasta, and seasonal surprises. Sundays, 10 a.m.-2 p.m., free. KensingtonFarmersMarket.org. Colusa Circle, at the Colusa Circle, Kensington.

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Laurel Urban Farmers' Market Sponsored and maintained by Oakland Food Connection. With certified organic produce from local organic farms and a youth-led prepared food booth from the Purple Lotus Cafe. For more info or to find out how to become involved please contact Ted at Ted@FoodCommunityCulture.org, or call 510-482-1856. Saturdays, 10 a.m.-2 p.m. Laurel Urban Farmers' Market, 4125 MacArthur Blvd., Oakland.

Montclair Village Farmers' Market Featuring organic produce and prepared foods. Free parking in Village garage at the top of La Salle Avenue. Sundays, 9 a.m.-1 p.m. Downtown Montclair Village, LaSalle and Moraga Aves., Oakland.

North Berkeley Farmers' Market Market specialty foods, all-organic produce, and more for sale, plus special programs and events. Thursdays, 3-7 p.m. free admission. 510-548-3333. EcologyCenter.org. Shattuck Ave., at Rose St., Berkeley.

Pacific Coast Farmers' Market organic farmers' market Seasonal produce, greens, nuts, freshly baked other pastries, cut flowers, specialty foods, eggs. Entertainment, music, and arts and crafts for kids. Sundays, 9 a.m.-2 p.m., free. [illegible] Market, [illegible] Broadway, Oakland.

Richmond Certified Farmers' Market Vendors sell seasonal produce, eggs, crafts, and apparel. Fridays, 8 a.m.-5 p.m. Richmond Farmers Market, 24th St. & Barrett Ave., Richmond.

Richmond Farmer's Market Fresh, locally grown fruit, Market eggs, and other [illegible] Fridays, 9 a.m.-5 p.m. free. Richmond Farmers Market, 24th St. & Barrett Ave., Richmond.

Saturday Berkeley Farmers' Market Fresh and organic produce, breads, flowers, foods and more for sale, plus special programs and events. Saturdays, 10 a.m.-3 p.m. free. 510-548-3333. EcologyCenter.org. MLK Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley. 510-981-5050. CI.Berkeley.CA.US/ContentDisplay.aspx?id=12700.

Temescal Farmers' Market California-grown farmers offer seasonal produce, flowers, fresh nuts, fresh ranch eggs, baked goods, freshly caught fish, and more. Info: 510-745-1930. Sundays, 9 a.m.-1 p.m. free. DMV Parking Lot, 5300 Claremont Ave., Oakland.

Tuesday Berkeley Farmers' Market Fresh and organic produce, breads, specialty foods and more for sale, plus special programs and events. Tuesdays, 2-7 p.m., free. 510-548-3333. EcologyCenter.org. Derby St., at Martin Luther King Jr. Way, Berkeley. Sundays.

Submissions for calendar listings should be e-mailed to Calendar@EastBayExpress.com or mailed to Calendar Editor, East Bay Express, 620 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

PICKS

ZinQuest Open House

Having produced more than fifty Zinfandels that have earned ninety points or more from Wine Spectator, Rosenblum Cellars (2900 Main St., Ste. 1100, Alameda) hosts an open house, barbecue, and Zin tasting on Saturday, Nov. 5. Live music accompanies a meaty barbecue, but the main attractions are the three-dozen-plus wines available for tasting. Visitors can eat, drink, dance, talk with growers and with winemaker John Kane, and

enter a grape-stamping contest. Noon, $25-$35. 510-995-4100 or RosenblumCellars.com. — *Anneli Rufus*

JACOB AND ANNA AND HUNTER AND JOHNNY

True love (*Like Crazy*) and the other kind (*The Rum Diary*)

By Kelly Vance

Giovanni Ribisi, Johnny Depp, and Michael Rispoli star in *The Rum Diary*.

In order to buy into *Like Crazy*, we have to buy into Anton Yelchin and Felicity Jones. Yelchin is an ideal changeling who has no trouble playing quick-witted characters, from Chekov in the umpteenth *Star Trek* to the linchpin role of young Kyle Reese in *Terminator Salvation*, a labyrinth. Chalk up his chameleon-like screen appeal to the fact that he was born in St. Petersburg, Russia, moved with his parents to Los Angeles as an infant, and has enthusiastically embraced LA's kaleidoscopic urbanity ever since. There's something liquid, graceful, and mercurial about the 22-year-old Yelchin, a certain elfin quality made to order for science fiction and fantasy but also, inevitably, for moist romances such as Drake Doremus' latest contemporary comic gavotte of the emotions. The time is ripe for this actor to stretch himself a bit.

Pair him up with Felicity Jones and let the juices flow. Birmingham, UK native Ms. Jones, a former Oxford scholar in English, possesses a doll's face and the demure demeanor to go with it. Maybe that's what appealed to filmmaker Julie Taymor (*The Tempest*), or what got the 27-year-old former child-actress work in Julian Jarrold's *Brideshead Revisited*. Her delicate features cry out to be costumed in period finery. Perhaps that's why she's so effective playing against type as an indecisive 21st-century transatlantic, transcontinental soul looking for love on the far side of *Before Sunrise* territory. She and Yelchin would look completely at home dipped in plastic and set on top of a wedding cake.

Filmmaker Doremus impressed those of us who got past the title long enough to appreciate his skillful way with actors in last year's *Douchebag*. That film was actually an examination of unrequited love and the tender tendencies of an otherwise disposable guy. *Like Crazy*, written by director Doremus and Ben York Jones, ups the stakes by about one dollar. Jacob (Yelchin) is an Angeleno furniture designer. Anna (Jones) is a British student on a visa stay. They fall in love, but rules, regulations, and youthful waywardness hamper the full spiritual consummation, as it were.

We want to swallow the idea of Jacob and Anna even if we occasionally can't help seeing them as specimens in an acting exhibition. Jones' teary eyes and Yelchin's bashful earnestness see to that. These two belong together because everyone else in the world would eat them alive. And meanwhile Drake Doremus, a maker of agreeable miniatures, takes another step forward.

Like Crazy

Directed by Drake Doremus. With Anton Yelchin and Felicity Jones. Opens Friday

The Rum Diary

Directed and adapted by Bruce Robinson. With Johnny Depp and Amber Heard. Opens Friday

Johnny Depp really, truly believes in Hunter S. Thompson. *The Rum Diary* is proof of that — not only as the new narrative feature film starring Depp and adapted sympathetically by director Bruce Robinson, but in the publication of Thompson's original novel itself, which reportedly lay on the shelf until actor Depp convinced the notorious "Gonzo" author Thompson, his close friend and drinking buddy, to re-submit the previously rejected, long-forgotten 1960 novel. That happened in 1998, seven years before Thompson died. From there it was destined to be shepherded to the big screen by Depp as a tribute to his fellow Kentuckian, and now here it is.

Life seems to have been so much easier in 1960. A handsome, college-educated young chap like Paul Kemp (Thompson's fictional stand-in, played by the 48-year-old Depp), adept at bluffing his way past square gatekeepers and intent on burnishing his journalistic résumé, could wangle a staffer job at a shop like the *San Juan Star* in Puerto Rico with no sweat. There was always a spot in a city newsroom somewhere for a glib guy who could spot the angles.

The sweat is there, of course, but Kemp figures he can handle it. The *Star*'s editor Lotterman (Richard Jenkins with a tattered rug on his head) is a composite of all the apoplectic, roaring newspaper editors that have ever been. Among the burn-outs in the editorial bullpen is photographer Bob Sala (convincingly played by Michael Rispoli), a determined drunk who knows every watering hole in town and moonlights as a breeder of fighting cocks. Sala shares a rat-hole San Juan flat with an even crazier rummy on the *Star* payroll, Moburg (Giovanni Ribisi, almost unrecognizable, a greasy combo of John Qualen and Strother Martin). Moburg infests the streets in a suit of rags and bolsters his spirits by playing his Adolf Hitler record collection at odd hours, while most people are either sleeping or having sex. When things go too far wrong for Moburg he visits Papa Nebo (Karmah Westbrook), his favorite hermaphrodite voodoo witch doctor.

As nutty as the journos are, there's a still more frantic contingent in New Frontier Puerto Rico: venal real estate developers and their shadowy local friends. Kemp/Thompson makes fun of them, the Union Carbide conventioneers and such, as "Great Whites," fresh off the plane from Grand Rapids, looking for sun and sin and refusing to speak Spanish. Slick corporate fixer Sanderson (Aaron Eckhart, perfectly cast) latches onto Paul and offers him a public-relations gig for the money boys. It's too rich to pass up. So is Sanderson's creamy blond wife, Chenault (red-lipped Amber Heard), whose hobby is teasing the entire male population of the island, one by one.

Packaging together Thompson's ripe cast of characters and situations with a mega-popular movie star like Depp would be any filmmaker's dream, but ostensibly especially so for UK native Robinson, creator of the everlasting cult hit *Withnail & I* (1987). Robinson has only directed two films since, and Depp reportedly had to talk him out of retirement to take the assignment. The pace lags slightly in the third quarter — a lot of that going around these days — but Robinson obviously revels in Paul Kemp's bawdy predicaments, which truly hark back to another era. Depp and the whole cast throw themselves into the bad old Kennedy-vs.-Nixon days with gleeful abandon.

Hard-core Thompson fans will no doubt devour their man's Wonder Years as he refines his outrage ("I don't know how to write like me," complains Paul) and laugh at the antics, considerably more innocent and less despairingly hallucinatory than those in Las Vegas. Meanwhile, post-Baby-Boomers could well be left scratching their heads, wondering how anyone so handsome (tropical Depp resembles the *Purple Noon* Alain Delon) would choose an entry-level job writing a horoscope column just to get on a daily paper. It's what made Gonzo Gonzo. ●

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MOVIES & THEATERS

To learn where a movie is playing, go to our website EastBayExpress.com or scan the QR code. Capsule reviews are written by Bethany Jean Clement (B.J.C.), Jen Graves (J.G.), Andrea Gronvall (A.G.), J.R. Jones (J.J.), Ben Sachs (B.S.), Amy Scott (A.S.), David Schneider (D.S.), Kelly Vance (K.V.), and Sara Worley (S.W.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to Ellen.Cushing@eastbayexpress.com

OPENING

Anonymous Roland Emmerich's handsome, [illegible] investigation into the political and theatrical life of Elizabethan England makes a mystery of history: Who really wrote William Shakespeare's plays and poems? Was it Ben Jonson (Sebastian Armesto)? Kit Marlowe (Trystan Gravelle)? Or [illegible] the shadowy Edward De Vere, Earl of Oxford (Rhys Ifans)? It couldn't have been Shakespeare himself, that buffoonish [illegible] (Rafe Spall). [illegible] a vehicle for the strutting and fretting of [illegible] Thewlis as conniving [illegible] William Cecil; Edward Hogg as his hunchbacked son, Robert; and the queen herself, a wonderfully hammy Vanessa Redgrave? Best to [illegible] the bear-and-dog fights and the huge [illegible] of British [illegible] also including Jamie Campbell Bower [illegible] Xavier Samuel as the Earl of Southampton, and [illegible] as the [illegible] Earl of Essex. Much ado about very little in the long run, but fun with an XL bag of popcorn. Written by John Orloff. (130 min.) (K.V.)

In Time [illegible] sci-fi thriller stars Justin Timberlake in a future where time is the only currency: everyone stops aging at [illegible], and people can live indefinitely, or not, depending on their wealth. Poor Justin Timberlake. The [illegible] by writer-director Andrew Niccol (*Lord of War*) [illegible] Cillian Murphy as a "Timekeeper" cop, Amanda Seyfried as a rich man's daughter, and Vincent Kartheiser as the fat daddy. There's nothing quite as sad as a threadbare science-fiction plot that has to [illegible] itself with pretty faces and chilly [illegible]. Nobody should waste a [illegible] of their life on this [illegible]. (109 min.) (K.V.)

Martha Marcy May Marlene A loose young woman (unflinchingly portrayed by Elizabeth Olsen) escapes from a [illegible] Manson-Family-style cult in contemporary rural New York state and returns to the home of her [illegible] sister, but [illegible] and the eerie dread grows. The [illegible] tale [illegible] under Martha's [illegible] the entire running time [illegible] writer-director Sean Durkin [illegible] with [illegible] support from the [illegible] John Hawkes as Patrick, the cult's leader, Sarah Paulson and Hugh Dancy as Martha's sister and brother-in-law, and Julia Garner as a devotee. This stealth horror film delves deeper into Martha's [illegible] than many filmgoers might wish to go, but it's worth the trip. (120 min.) (K.V.)

Revenge of the Electric Car [illegible] since filmmaker Chris Paine's 2006 *Who Killed the Electric Car?* — relatively speaking. At this [illegible] stage of the documentary series, the Bay Area's Tesla Motors [illegible] all-electric vehicle despite [illegible] General Motors and its [illegible] engineers [illegible] into their second [illegible] husband-wife team of Los Angeles [illegible] entrepreneurs [illegible] to adapt electric technology to vintage autos. Meanwhile somewhere in Japan, the [illegible] Carlos Ghosn [illegible] "demonstrator." They're all just a [illegible] of the curve in getting ordinary [illegible] to buy an electric car en masse. [illegible] car nuts. [illegible] by Tim Robbins. [illegible] (K.V.)

Tower Heist Ensemble crime comedy following victims of a [illegible] Ponzi scheme as they seek to recoup their money with the help of a career criminal. Directed by Brett Ratner; written by Ted Griffin, Jeff Nathanson, Bill Collage, and

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M&T

Adam Cooper, starring Alan Alda, Ben Stiller, Eddie Murphy, Matthew Broderick, and Gabourey Sidibe. (104 min.)

A Very Harold & Kumar 3D Christmas America's favorite pot-addled stoners are back for round three. In [illegible] the title characters (John Cho and Kal Penn, respectively) embark on yet another adventure, [illegible] accidentally burn down Harold's father-in-law's Christmas tree. Its directed by Todd Strauss-Schulson; written by Jon Hurwitz and Hayden Schlossberg, also starring Neil Patrick Harris and Danny Trejo. (89 min.)

ONGOING

50/50 Even when it's happening to you, cancer never feels like it is happening to you. The fear of cancer diagnosis—for ourselves, for our loved ones—is so mythic and when it parades in real life, the grubbiness of the reality meets, waiting, nausea, blah waiting, hair loss, friends' blank sympathy, body's revulsion, leading to recovery and/or death can feel like one more banality. The day-to-day tension of cancer diagnosis and treatment is where 50/50 lives. Based loosely on the experience of screenwriter Will Reiser, but like Reiser a 27-year-old man (played by Joseph Gordon-Levitt) as he navigates the boring, terrifying, soul-expanding crapshoot that is Life with Cancer. Armed with Reiser's intimately knowing script, director Jonathan Levine steers through all the mandatory stations (getting the diagnosis, telling family and friends, beginning treatment) with a [illegible] that helps every predictable turn land with surprising force. [illegible] 50/50 [illegible] "cancer comedy" [illegible] applied to 2009's *Funny People*, but that film [illegible] actual professional [illegible] own. 50/50 wisely understands and [illegible] makes a comedian (and tragedian) out of anyone. You'll laugh 'til you cry and vice versa. Go see it. (99 min.) (J.S.)

Abduction *Twilight* alum Taylor Lautner as a teenager who discovers his own face on a milk carton, thereby launching him into a quest to find his true identity. Directed by John Singleton, written by Shawn Christensen, also starring Lily Collins and Alfred Molina. (106 min.)

50/50

The Big Year *The Big Year* is a quirky comedy with great actors, amusing about friendship and family and mortality, and . . . IT IS A TERRIBLE, TERRIBLE FILM. Don't get me wrong, it is not the worst movie ever made—not by a long shot—the its particular brand of mediocrity is odious. Steve Martin, Owen Wilson and Jack Black ought to be ashamed of themselves. Martin went over to the dark side of [illegible] with insipid jokes and stereotyped characters a long time ago, a heartbreaking thing for those of us who revered his early work. Wilson and Owen also have demonstrated interesting talent [illegible] as Martin, but come. That they've all teamed up together [illegible] family-friendly [illegible] with lame jokes [illegible] is somewhat [illegible]. That Owen [illegible], Owen [illegible], and Jack [illegible] all signed on to a script that depicts men as people [illegible] busy [illegible] and jobs and interests and brains, [illegible] the women have [illegible] and [illegible] go shopping and get [illegible] because they cannot part with their Bergdorf's [illegible]—that's just sad. People who like birds, people who like funny jokes, people who like women and [illegible], who like good [illegible] are going to be disappointed with *The Big Year*. And while I'm picking on you, Owen Wilson and Jack Black: it doesn't appear that there's any going back. (B.J.C.)

The Black Power Mixtape 1967-1975 Swedish television sent reporters to the US during the heady days of the Black Panthers and anti-Vietnam War protests, and this endlessly fascinating [illegible] documentary by Göran Hugo Olsson is the result—a kaleidoscope of grassroots social ferment [illegible] broadcast [illegible] in the archives. The Swedes spent most of their time in New York City and the Bay Area, it seems, and they listened to everybody who [illegible]: Stokely Carmichael, Angela Davis, Eldridge Cleaver, filmmaker Emile de Antonio, et al. [illegible] then adds brand new commentary by [illegible] of the era, plus such [illegible] as singer Erykah Badu, hip-hop artist Talib Kweli and Abiodun Oyewole of The Last Poets. A remarkable record of a controversial era in American history, with the added blessing of an open-minded overseas perspective. Written and directed by Olsson. (96 min.) (K.V.)

Contagion A thinking person's disaster movie. The large cast of quality actors—Matt Damon, Gwyneth Paltrow, Jude Law, Kate Winslet, Laurence Fishburne, Jennifer Ehle, John Hawkes, Marion Cotillard, Elliott Gould—gets put through the [illegible] paces when a fearsome new mega-virus called MEV-1 breaks out and threatens to kill [illegible] people worldwide. Director Steven Soderbergh and screenwriter Scott Z. Burns wisely don't waste much time with unnecessary exposition as the virus gobbles up the [illegible] and [illegible]. Best of all, the science is sound. [illegible] blogger [illegible]. Recommended. (106 min.) (K.V.)

The Debt Regular spy drama could have been a lot better. Two [illegible] sets of actors portray a team of Israeli [illegible] agents [illegible] a Nazi war criminal doctor—Jessica Chastain, Marton Csokas, and Sam Worthington in East Berlin in 1965 and Helen Mirren, Tom Wilkinson, and Ciarán Hinds as the same characters in 1997. But director John Madden's [illegible] style of movie-making [illegible] and we're left with [illegible] between the [illegible]. The screenplay by Matthew Vaughn, Jane Goldman, and Peter Straughan (adapted from Assaf Bernstein's 2007 film) [illegible]. Everyone involved should have been [illegible]. (114 min.) (K.V.)

Dolphin Tale "What is surrealism but a second childhood with Freudian overtones," [illegible] British director Ken Russell, in his autobiography. Watching *Dolphin Tale* [illegible] both a surrealistic and Freudian [illegible] In the film, a little boy [illegible] a dolphin [illegible] with [illegible] humans [illegible] DOLPHINS ARE JUST LIKE US, EXCEPT SMARTER AND BETTER.) The boy and his dolphin [illegible] when [illegible] Morgan Freeman, and Sawyer gets really emotional. Covering the Freudian angle is Ashley Judd, with plays Sawyer's [illegible] and understanding mother [illegible] "It's my job to get my kid [illegible]," she blurts [illegible]. Kris Kristofferson plays a grandpa and is [illegible], and has never heard of [illegible]. Apparently, all this stuff really happened. [illegible] PLAYS HIMSELF IN THE MOVIE. Surreal. *Dolphin Tale* is a ridiculous, overstuffed [illegible] the whole family can ignore. (113 min.) (A.S.)

Dream House Horror flick about a family that moves into a Freudian New England house with a horrifying past. Directed by Jim Sheridan, written by David Loucka, starring Daniel Craig, Rachel Weisz and Naomi Watts. (92 min.)

Drive Neither Ryan Gosling's uber-cool attitude nor Nicolas Winding Refn's arty-action [illegible] in this tale of a movie stuntman (Gosling) who moonlights as a getaway wheelman, and the rotten people he hangs around with in L.A. [illegible] Carey Mulligan [illegible] Albert Brooks and Ron Perlman (gangsters), and [illegible] Christina Hendricks [illegible]. Realistically, nothing adds up, but the [illegible] logic is powerful enough to propel us across the finish line. As a bonus, the driving [illegible] graphics. Screenplay by Hossein Amini, from the novel by James Sallis. (100 min.) (K.V.)

Footloose In this remake of the 1984 [illegible], a [illegible] city kid (Kenny Wormald) moves to a conservative village where [illegible] been banned. The movie [illegible] version of the original; the dialogue is a little [illegible] As the small-town people with antagonism the hero, [illegible]

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[illegible] Howard, [illegible] Davis, and [illegible] Spencer. (1[illegible] min.)

The Ides of March A [illegible] political [illegible] [illegible] is still a [illegible], even when it's [illegible] and [illegible] by George Clooney. [illegible] Ryan Gosling [illegible] [illegible] Philip Seymour Hoffman, Paul Giamatti, Evan Rachel Wood, Marisa Tomei, and Jeffrey Wright [illegible] [illegible] Clooney, Grant [illegible] and Beau Willimon [illegible] Willimon's stage play [illegible] Clooney's [illegible] [illegible] (101 min.) (KV)

Johnny English Reborn [illegible] Rowan Atkinson [illegible] [illegible] [illegible] [illegible] Chinese [illegible] [illegible] Hamish McColl [illegible] [illegible] Neal Purvis and Robert Wade [illegible] [illegible] John Le Carré [illegible] [illegible] Gillian Anderson [illegible] (101 min.) (KV)

The Lion King 3D [illegible] Directed by Roger Allers and Rob Minkoff; written by [illegible] [illegible] [illegible] [illegible] Jonathan Taylor Thomas, [illegible] [illegible] and [illegible] Earl Jones. (89 min.)

Margin Call [illegible] 2008 [illegible] [illegible] [illegible] J.C. Chandor's [illegible] [illegible] [illegible] [illegible] Kevin Spacey, Jeremy Irons, Paul Bettany, Simon Baker, [illegible] and Zachary Quinto as Peter Sullivan [illegible] "rocket scientist" [illegible] [illegible] (105 min.) (KV)

Midnight in Paris [illegible] Owen Wilson's Woody Allen [illegible] [illegible] Allen's [illegible] [illegible] "old man's fantasy" [illegible] [illegible] Hollywood screenwriter (Wilson) [illegible] [illegible] (Rachel McAdams) [illegible] [illegible] 1920s "Lost Generation" Paris. [illegible] *Paris Je T'aime* [illegible] [illegible] Marion Cotillard [illegible] Kathy Bates (Gertrude Stein), and Adrien Brody [illegible] Salvador Dalí. (94 min.) (KV)

The Mighty Macs [illegible] [illegible] [illegible] [illegible] Philadelphia [illegible] 1972 [illegible] [illegible] Carla Gugino [illegible] Cathy Rush [illegible] [illegible] [illegible] [illegible] [illegible] Anthony Gargano [illegible]

[illegible] one of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Loach [illegible] [illegible] Dorman and David Wenham. (105 min.) (KV)

Paranormal Activity 3 Prequel to the [illegible] first two films [illegible] [illegible] Directed by Ariel Schulman and Henry Joost [illegible] [illegible] Christopher B. Landon [illegible] Katie Featherston and Sprague Grayden. (84 min.)

Puss in Boots [illegible] [illegible] [illegible] Antonio Banderas [illegible] [illegible] Kitty Softpaws (Salma Hayek) [illegible] [illegible] (Zach Galifianakis) [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Nothing new, nothing strange [illegible] (90 min.) (KV)

Real Steel In the future, all professional boxers will be replaced by robots [illegible] Hugh Jackman [illegible] [illegible] [illegible] [illegible] Shawn Levy [illegible] [illegible] Dan Gilroy [illegible] [illegible] Evangeline Lilly. (127 min.)

The Rum Diary Johnny Depp [illegible] [illegible] [illegible] Hunter S. Thompson [illegible] 1998's *Fear and Loathing in Las Vegas* [illegible] [illegible] Thompson's novel [illegible] [illegible] Paul Kemp (Depp), circa 1960, who [illegible] [illegible] [illegible] San Juan, Puerto Rico [illegible] [illegible] [illegible] *Withnail & I* [illegible] [illegible] [illegible] [illegible] [illegible] (Richard Jenkins) [illegible] [illegible] [illegible] (Amber Heard) [illegible] [illegible] Robinson. (120 min.) (KV)

Sarah's Key [illegible] [illegible] [illegible] [illegible] Kristin Scott Thomas [illegible] [illegible] WWII, when French authorities [illegible] [illegible] [illegible] [illegible] the 1942 [illegible] [illegible] (Mélusine Mayance) and her family suffering under the [illegible] [illegible] 2009 [illegible] [illegible] Julia Jarmond [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Paquet-Brenner [illegible] [illegible] Tatiana de Rosnay. (111 min.) (KV)

The Skin I Live In Pedro Almodóvar's [illegible] [illegible] [illegible] [illegible] Antonio Banderas [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Thierry Jonquet [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Roberto Álamo [illegible] [illegible] Jan Cornet [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and Pepper Almodóvar. (117 min.) (KV)

Take Shelter [illegible] [illegible] [illegible] Shannon, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] *Revolutionary Road* and the 2007 [illegible] *Shotgun Stories*. [illegible] [illegible] [illegible] [illegible] Jeff Nichols [illegible] [illegible] [illegible] Shannon's talents [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] *The Tree of Life*, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] best [illegible] of 2011. (120 min.) (KV)

The Thing [illegible] of John Carpenter's 1982 [illegible] [illegible] Howard Hawks' 1951 [illegible] original — and neither the [illegible] nor the know-how

Footloose

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to carry it off. Run-of-the-mill, cloak-and-[illegible] [illegible] Norwegian [illegible] and American lookers-on (Mary Elizabeth Winstead and Joel Edgerton) at the South Pole. Leftover plot and [illegible] Park, the Alien films, the Predator films, etc. Like the boxy [illegible] for director Matthijs van Heijningen Jr. and screenwriter Eric Heisserer. A dull, torpid piece in sub-entertainment. (103 min.) (KV)

The Three Musketeers American director [illegible] has inspired such fine adaptations as the early 1921 version starring Douglas Fairbanks and the splendid *The Three Musketeers* (1973) and *The Four Musketeers* (1974), both directed by Richard Lester. But this one is overblown, over-dressed, and grandiosely dopey, packed with [illegible] and American [illegible] in [illegible] 3-D. Teen drama Logan Lerman (*Percy Jackson & the Olympians: The Lightning Thief*) plays D'Artagnan as an [illegible] boy, and though he makes the Musketeers (Matthew Macfadyen, Ray Stevenson, Luke Evans) [illegible] good by comparison, the only real [illegible] here is Christoph Waltz, [illegible] Richelieu [illegible] Milla Jovovich, as Milady, offers pure [illegible]. The script is by Andrew Davies (*Pride and Prejudice*), the [illegible] directed by Paul W.S. Anderson (*Mortal Kombat*, *Resident Evil*). (110 min.) (M.W.)

The Way Simple, surprisingly moving "road trip" drama. [illegible] buttoned-up California man (Martin Sheen), grieving for his estranged grown son (Emilio Estevez, Sheen's real-life son), who decided to trek the Camino de Santiago pilgrimage route from Southern France all the way to Santiago de Compostela in the borderline corner of Spain, in place of the son. Writer-producer-director [illegible], who appears in flashback "visions," [illegible] a [illegible] crew of fellow [illegible]: Yorick van Wageningen as an overly jolly Dutchman; Deborah Kara Unger as a Canadian trying to quit smoking; and James Nesbitt as a [illegible] Irish writer. All the principals integrate wonderfully into Estevez' conversation of personal redemption, and the travelogue aspect is irresistible. (115 min.) (KV)

What's Your Number? Anna Faris stars as a young woman who revisits her past twenty relationships, hoping to find the true love. Directed by Mark Mylod adapted from the Karyn Bosnak novel *20 Times a Lady* by Gabrielle Allan and Jennifer Crittenden, also starring Chris Evans and Ari Graynor. (106 min.)

The Women on the 6th Floor In 1960 Paris, a [illegible] landlord (Fabrice Luchini) and his family hire a Spanish-immigrant housemaid named Maria (Natalia Verbeke); the boss gets the hots for her, and then he suddenly develops an interest in Spanish culture and workers' rights. It took someone such a [illegible] with [illegible] in the first place. It [illegible] be borderline [illegible] when we [illegible] at a French [illegible] immigrant [illegible] of the time, the [illegible] of the landlord's supercilious wife (Sandrine Kiberlain), and the landlord's [illegible] for [illegible] Maria's [illegible]. A [illegible], written and directed by [illegible] Philippe Le Guay. Also with Carmen Maura. (104 min.) (KV)

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ONE NIGHT STANDS

THURSDAY, NOVEMBER 3

Bay of Angels (85 min., 1963). In French with English subtitles. Jeanne Moreau: Enduring Allure (Pacific Film Archive, Berkeley, 7:00)

[illegible] (128 min., 2011). [illegible] (Rialto Cinemas Elmwood, Berkeley, 7:30)

FRIDAY, NOVEMBER 4

Elevator to the Gallows (88 min., 1958). In French and German with English subtitles. Jeanne Moreau: Enduring Allure (PFA, 7:00)

The Lovers (88 min., 1958). In French with English subtitles. Jeanne Moreau: Enduring Allure (PFA, 8:50)

SATURDAY, NOVEMBER 5

Where Is the Friend's Home? (87 min., 1987). In Farsi with English subtitles. Abbas Kiarostami: The Fragility of Life (PFA, 6:00)

Red Desert (113 min., 1964). In Italian with English subtitles. (PFA, 8:00)

SUNDAY, NOVEMBER 6

Kino-Eye (78 min., 1924). Introduced by film historian Yuri Tsivian. Followed by *Kino-Pravda No. 23* (*Radio Pravda*) (23 min., 1925). Silent with Russian intertitles and live English translation [illegible] music by Judith Rosenberg on piano. Kino-Eye: The Revolutionary Cinema of Dziga Vertov (PFA, 3:00)

Where Is the [illegible] (87 min., 1987). In Farsi with English subtitles. Abbas Kiarostami: The Fragility of Life (PFA, 5:00)

TUESDAY, NOVEMBER 8

The Man with a Movie Camera (67 min., 1929). Kino-Eye: The Revolutionary Cinema of Dziga Vertov (PFA, 7:00)

WEDNESDAY, NOVEMBER 9

[illegible] (90 min., 1950). [illegible] (PFA, 7:30)

Ayn Rand: A Sense of Life (145 min., 1997). Preceded by potluck and [illegible] here at 6:30 p.m. followed by discussion (Humanist Hall, Oakland, 7:30)

River's Edge (99 min., 1987). Cinematheque [illegible] (Berkeley, 7:00)

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MUSIC

SCOTT ALEXANDER MAKES A MARKET

Local singer-songwriter uses free cookies to win friends and fans

By Rachel Swan

Local singer-songwriter Scott Alexander likes handing out cookies to strangers. But he doesn't want to appear creepy. So he usually posts up on a street corner with a green inflatable couch and waits for people to catch his eye. If they do, he'll make the first overture: "Hi, I'm Scott — would you like a cookie?" As a friend-making gambit, it's a little weird. But it seems to serve Alexander well as a form of guerilla marketing. After all, he has managed to attract many random people to his shows, even though he doesn't have a publicist, a label, a band to back him up, or a ton of sex appeal.

In fact, Alexander would characterize himself as a competent but not phenomenal musician. Most of his imagination gets funneled into lyrical content and creative forms of self-promotion. When Alexander got frustrated with a fairly established Brooklyn producer who, he said, was screwing him over, he took the dude to People's Court — and brought cookies for the bailiff. When he wanted *Express* writers to check out his recent gig at the Stork Club, he posted sock puppet videos on our *Facebook* pages. (The one on my page had a sock puppet quoting things I'd written about Alexander in the "Local Licks" column — namely, that his entire album was a ruse.) When he needed a concise way to introduce himself to the music-listening public, he combined video footage of several stunts and turned them into an autobiographical montage. It begins, "I grew up in the tough streets of Mendota Heights, Minnesota ..."

It doesn't take deep psychoanalysis to understand why Alexander resorts to such antics. "I'm vegan. I'm married. I don't drink alcohol," the singer said, defining the limitations of his social sphere. Also: His primary instrument is the bassoon. Not exactly conducive to being a rock star.

That said, the singer has made a pretty good go of it. Originally a saxophonist, he switched to bassoon in high school, partly because of the instrument's high-culture cachet, and partly because he thought it would land him a college scholarship — which it did, to the Peabody Conservatory in Baltimore. Midway through his undergrad studies Alexander grew weary of the rarefied classical music world, so he transferred to the ethnomusicology department at UCLA. He also adopted the California lifestyle by going vegan (although he wouldn't eat his first salad until three years later) and becoming a rock star.

"Rock star," of course, is a relative term. Alexander started playing guitar and writing songs at age fourteen. Throughout his conservatory career he lived a parallel life as a garage musician. The two things may have informed each other, but they required opposite mindsets. "With bassoon I learned technique, and subtlety, and practiced scales for hours and hours and hours," he said. "With guitar I just moved my hands around." He said he has trouble playing with other musicians because he doesn't like following rules — or time signatures — and he'll never play a song the same way twice. So he mostly performs solo, in typical singer-songwriter fashion, and plays a repertoire of mostly original material. He's put out four albums so far: *Scott Alexander Makes Mistakes*, *Scott Alexander Makes Friends*, *Scott Alexander Makes 7 or 8 Dollars*, and *Scott Alexander Makes a Big Deal Out of It*. Occasionally, he'll bring out the bassoon and try his hand at "Flight of the Bumblebee." Sometimes he'll even regale audiences with the *suona*, a double-reed Chinese folk instrument that he learned in college. He said it's a great party trick.

In person, Alexander is chatty and self-effacing. His round face and rounder glasses give the impression of someone who either emerged from a Norman Rockwell painting or belonged to the UFO club in elementary school. (The latter is true, in fact.) He has an extremely realistic conception of his abilities as a musician and of his appeal as an artist. "I'd say on average, about 15 to 20 percent of the people who promise to come to each of your shows actually do show up," Alexander said, after scolding me for not attending the Stork Club. (The sock puppet trick was cute, but ultimately ineffective.) On the surface, he seems rather benign.

It's only when you delve into the guts of Alexander's lyrics that their sheer bizarreness starts to come through. Take the song "My Little Pony," which spawned from a bedtime story he told to his wife, Rebecca. In the story, Rebecca is a pony who crosses paths with a giant porcupine named Scott. The porcupine warns the pony that she'd better retreat, lest she get pricked by one of his giant quills. But they fall in love anyway, and the pony suggests that the porcupine shed a few spines (*I wouldn't care if you looked softer without hair/I'm searching for the softness under there*). So the porcupine cast off all his quills, save for the big one between his legs — which he shot straight onto the pony's forehead. She became a unicorn. "So the song is about a pony getting impaled by a giant phallic symbol," Alexander summarized. Freud would have a ball.

And there are others. "Why Are You So Horny?" which puts a new twist on a timeworn theme — that of the sweet, sensitive balladeer who falls for a promiscuous hot girl, and gets jilted. (*Consider things like why'd you get that tongue ring? Does it help you do something?*) Or "You Are Not a Market," which is about Alexander's complex and conflicted relationship with self-branding. Granted, all of these themes might qualify as conventional, but Alexander's treatments make them singularly personal and weird. Add to that the intonation of his singing voice, which sounds uncannily like an amateur singer-songwriter trying to impersonate Neil Young. No matter how quirky the lyrics, Alexander always makes them seem heartfelt. If he's trying not to repel people, that's probably not the way to go.

Alexander is convinced he can make it work. Others have, he insists. "Like They Might Be Giants," he said, pointing to the most obvious example. "Their music is kooky, but it's accepted. I want my music to be awkward and emotional, and have some kind of humor about it." He says the odd marketing schemes go hand-in-hand with his goal to be, well, a little left of the norm. Like the whole cookie thing — it's a more intimate way to market oneself than, say, standing on a poster looking stoic in a field of wheat. "It's more than just for my music," Alexander argued, saying that cookies do, indeed, help him make friends. They almost qualify as a separate piece of performance art.

But he also wants people to know that he's more than just a guy on an inflatable couch with a plate of free sweets. He even wrote a ditty about it, which he used to promote the album release for *Scott Alexander Makes 7 or 8 Dollars*. The theme could be summed up in one lyric: *There's more to me than cookies.* ■

Rachel.Swan@EastBayExpress.com

Scott Alexander

Show Details

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IN SAFE TERRITORY

A garage band advances in spite of the lead singer's reservations.

By Rachel Swan

The crowd was sparse when Oakland garage duo Safe performed at the Occupy Oakland demonstration a couple Fridays ago. Which was to be expected. Protesters had just received an eviction notice and were bracing for a giant police raid — no one knew that it would be delayed until early Tuesday morning. The night was balmy, the air was tense, and Safe's fans stood in a small clump in front of City Hall. "It was kind of strange," singer Christopher Edley admitted.

Not that he or guitarist Jesse Hadden expected to be the stars of the show. Twenty-seven-year-old Edley grew up in a liberal, academic family — his father is the dean of the UC Berkeley School of Law — so he's no stranger to protests. Moreover, he's not a huge fame junky or attention-monger. In fact, for someone so widely admired in the local garage scene, he's remarkably unassuming. A carpenter by day, Edley doesn't squander any time on social-networking sites, and he hasn't used gimmicks to win fans. He has no agent or publicist; he's difficult to find on Google; he released his first EP on cassette tapes only. In an era where "stardom" is increasingly dependent on one's ability to go viral, Edley has managed to do things the old-fashioned way. In his case, the cliché about "music speaking for itself" is actually true.

Raised in Cambridge and Brooklyn, Edley didn't grow up playing instruments, other than a six-month stint on the saxophone in middle school — and that was mostly to appease his father. He did, however, listen to a wide swath of the pop music canon, particularly Sixties jazz, reggae, and contemporary R&B. (One of his favorite albums is Janet Jackson's 1986 hit *Control*, and if you pay close attention to the chord harmonies on the *Safe EP*, you can hear the similarities.) Edley was also heavy into visual art and might have been highly successful at an art or design school had family expectations not steered him in a more academic direction. He spent a year at Swarthmore College, then took off for Portland, then joined friends to start an organic farm in Vermont, then resettled in New York, met a guy who directed videos for MGMT, and landed a job as a freelance video artist. It was around that time that Edley also began immersing himself in music.

In short, Edley's path to the rock world was rather circuitous. But he picked up a lot of useful skills along the way. In Vermont, for instance, he lived in the boondocks with no electricity, so he spent a lot of time tinkering on a children's spinet piano with a three-octave range, and no action on the keys. (They sounded like chimes, he said.) From that, he learned how to create melodies and harmonies. Edley lived with a friend who had a more traditional background in music, so he'd often ask for tips on how to build chords or notate rhythms. While the friend couldn't provide fully comprehensive training, he still helped Edley with the basics. Edley recorded the original *Safe EP* on GarageBand, beginning in fall 2009 and wrapping up in the spring of 2010. For a solo art project with its cheap production, it's arresting.

Christopher Edley

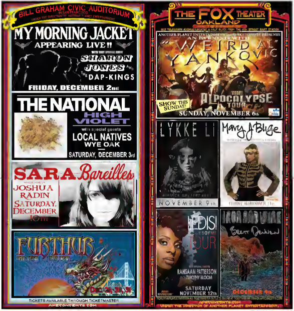
The *Safe EP* comprises eight songs, most of which hover on a single tonal center. It speaks volumes about Edley's personal tastes, and about the sounds he's soaked up, osmotically, from listening to so much reggae and R&B: consonant melodies, warm major sevenths, cool-sounding sus chords. The clean song structures keep it earthbound, while the lean, liquid drawl of Edley's voice provides depth. *Ooooh there's rats in the apple tree tonight*, he murmurs in a characteristically cryptic lyric from his song "Rats and Spider." The song, which is essentially just four minor chords over a drum pattern, is as suggestive and eerie as an Emily Dickinson poem. Asked to translate, Edley wrote, in an e-mail, that it's "literally about how one night I was in the backyard and there were hell of rats in the apple tree." Then he added, "I guess it's about autumn, season's change, decay and sustenance, preservation, too."

Although Edley says he has never studied any songwriter in particular, he's spent a lot of time writing lyrical poetry, and he enjoys trafficking in suggestion. "Like if you're writing a sign for a dangerous road, you wouldn't be, like, 'It's gonna be rocky and kinda wet and the sun will be in your eyes,'" the singer explained. "You'd just say 'Caution.'"

Hadden came on board last year, after attending one of Edley's shows at Artists' Television Access in the Mission. The two had actually met several years prior in Portland but never realized how well they'd complement each other as musicians. Hadden is a multi-instrumentalist with a particularly great sense of rhythm; he uses well-timed delays to make the guitar sound open and airy, without veering too far into shoegaze territory. The effect is something like a one-instrument rock band, as evidenced by a recent performance at Rec Center Studios in West Oakland, where Safe opened for YouTube phenom Uncle Ricky. The show took place in a packed, poorly ventilated garage: the audience members drank beer out of paper bags; the stage was actually a concrete floor strewn with mic cords and amplifiers. Edley emerged with his sequencer, while Hadden strummed long two-chord vamps. The crowd loved it.

Perhaps Edley feels most in his element performing in a garage or outdoor protest, where fans won't burden him with being a rock star. That said, he appears to be getting popular in spite of himself. Both members of Safe are slender and scruffy and almost incorrigibly handsome — even if they seem to have no knowledge of it. Last year Edley signed to the Portland-based indie label Lasercave, which released the *Safe EP*. He has an album in the works and a fairly solid local fanbase. If he wants to remain safe and anonymous, the cards are stacked against him. ●

Rachel.Swan@EastBayExpress.com



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CD REVIEWS

BACK TO THE CLASSICS

Mall-metal matures, a four-bit conjures the Pixies, and M.E.D. mellows out.

Thrice

Major/Minor

One downside of being a long-running band is that your mistakes and missteps are trapped in amber. If you're the Rolling Stones or R.E.M., the missteps happen late in your career. If you're a bunch of Orange County eighteen-year-olds who came of age at the tail end of the Epitaph/Fat Wreck Chords era, they come at the beginning. I suspect the members of Thrice don't often throw on 2000's *Identity Crisis* to celebrate its generic mall-metal.

But the upside of staying together for a long time is that you get better. Twelve years into its existence, Thrice deliver *Major/Minor*, a coherent, fully realized, and mature album. "Yellow Belly," the album opener, is a shot across the bow: This is a leaner, simpler, more effective outfit. Virtuoso guitarist Teppei Teranishi has traded his classical chops for stripped-down rhythm lines and slide-guitar counterpoint while the muscular rhythm section of brothers Eddie and Riley Breckenridge (bass and drums, respectively) give the song all the propulsion it needs. Singer/guitarist Dustin Kensrue has evolved into a powerful vocalist, delivering his lyrics with a conviction he seemed to lack earlier in his career.

The influences are still audible on *Major/Minor*: "Cataracts" wouldn't have been out of place on Quicksand's *Manic Compression*, for example. Strains of Radiohead and Cave In also run through the record, but these influences, explicit in the past, have been subsumed and mixed with elements of both post- and pop-rock to create a compelling, oddly accessible amalgam. (Vagrant Records)

— *Jon Miller*

Thrice performs with La Dispute, Moving Mountains, and O'Brother at the Regency Ballroom (1300 Van Ness Ave., San Francisco) on Saturday, Nov. 5, 7:30 p.m. $19.99. TheRegencyBallroom.com

Surfer Blood

Tarot Classics

At first glance, it's a little odd that Surfer Blood is currently touring the country as openers for The Pixies. In one corner: a South Florida four-piece just on the searing edge of stardom, having risen to blog fame sometime last year (largely on the strength of its ubiquitous anthemic single, "Swim") and then real fame shortly thereafter (now that it's signed with Warner Bros.). And in the other: a Boston-based cult favorite that hasn't released a new album since 1991 and was formed the year Surfer Blood's lead singer, John Paul Pitts, was born. But the members of Surfer Blood have always professed to be huge fans of The Pixies — earlier this summer they covered "Gigantic" for the Onion A.V. Club's "Undercover" series — and it's clear from their music. Like The Pixies, Surfer Blood is guitar-driven and lo-fi-tinged, with an infectious surf rock soul. But it's also not afraid to revel in sunny melodies, simple hooks, and sure-to-be crowd-pleasing power-pop riffs. *Tarot Classics* — the four-song follow-up to last year's *Astro Coast* and the band's last release on an indie label — is a little colder and a little sadder than its predecessor, but make no mistake: Even when these guys are sad, they manage to make happy music. In the space of an EP, Pitts and company manage to pack in a wide swath of references, largely culled from late-Eighties and early Nineties college-rock golden days: Pavement and Blur on the bouncy, absurdly catchy "Miranda"; The Smiths-meets-Neon Indian on the chilly "Drinking Problem"; and The Strokes, The Cure, and, especially, early Weezer throughout. It should be more than enough to keep people interested until the next full-length, even if the blog buzz begins to wear off. And who knows, maybe the next crop of 25-year-olds will be covering them in two decades. (Kanine)

— *Ellen Cushing*

M.E.D.

Classic

Hailing from Oxnard, California, M.E.D. (aka Medaphoar) has been watching his *Classic* gather dust on the shelf for a year or so. Fans will already be familiar with a handful of tracks, like "Medical Card," "Where I'm From," and "Classic" (featuring Talib Kweli), but there are enough gems tucked away on the album to keep everyone's attention.

Classic contains a few heat-seeking club bangers like "Too Late," "Roll Out" (featuring Planet Asia and Kurupt), and "JWF" that wouldn't have sounded out of place on his debut. But overall, M.E.D. is more relaxed on this set, content to take his time and explore. He takes to the skies on "Flying High" and "Medical Card," jet sets on "Int'l," and returns home on "Where I'm From."

One standout, both lyrically and musically, is the Madlib-produced "Blacktan," on which M.E.D. explores his "black power and brown pride" atop a sweet but urgent melody. On the deadpan "Get That," M.E.D. and guest FOK lament stereotypical rappers' addictions to paint-by-label lyricism, joking, *It's a shame that the game is this whack/You ain't got a Range? Then you gotta go get that.*"

Madlib handles the bulk of production, ripping apart samples from Con Funk Shun, Howard Johnson, and Moses Anderson, to name a few. Georgia Anne Muldrow, Oh No (Madlib's brother), The Alchemist, and Karriem Riggins contribute a track each, all of which help construct the record's aesthetic of funk, chopped, sliced, and served raw. (Stones Throw)

— *David Macfadden-Elliott*

LOCAL LICKS

BY [illegible]

Drunken Monkey

Leah Tysse

Love Again

Gospel and blues singer Leah Tysse is capable of being a big belter — she's a featured soloist at Glide Memorial Church, after all. But she largely goes soft on this album of ballads, a couple of which were penned by other local musicians. Tysse's band is fabulous, with such R&B staples as Sandra Manning, Lynette Williams, Eric "Pilefunk" Smith, and Mike Blankenship, who also handled most of the production. It's remarkably clean. (Blue Jinx Music)

At Bliss Bar (4026 24th St., San Francisco) on Sunday, Dec. 4, 4:30 p.m. free.

Ladyballs

"Spanish Fury"/"Get Sleazy"

Ladyballs' methodology is based on improvising over electronic beats. The two songs on this disc don't have a logical structure and are cluttered with bleeps, blips, chirrupy vocals, and drum patterns that plod on a little too long. They speak volumes about a woman whose motto is "grab life by the balls." (self-released)

Drunken Monkey

Diggin' Pony

Drunken Monkey (aka Chrys Anthony) seems quite happy producing repetitive, trancey electronic music, which is probably supposed to qualify as blues-rock given the growly vocals and occasional harmonica. The production and vocals are mismatched, but that might be a result of budget constraints. The guy can sing, he just can't produce. (Simple Beauty Music)

At Subterranean Arthouse (2179 Bancroft Way, Berkeley) on Thursday, Nov. 10, 8 p.m.

Lisa Mezzacappa & Nightshade

Cosmic Rift

Metalhead-turned-jazz bassist-turned avant-garde composer Lisa Mezzacappa seldom makes music for casual listening. That said, Nightshade still offers pleasure on the surface — especially when you contrast the raw woolliness of Mezzacappa's bass with the patient murmurings of Cory Wright's bass clarinet. "Delphinus" has a rough radiance, as does Mezzacappa's Frank Zappa redux "The Eric Dolphy Memorial BBQ." (Leo Records)

At Trinity United Methodist Church (2320 Dana St., Berkeley) on Saturday, Dec. 3, 8 p.m. ●

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Jazz, Lounge & Cabaret

[illegible]

Rock & Pop

[illegible]

Soul, Funk, R&B & Hip-Hop

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World, Latin, Reggae & Reggaeton

[illegible]

SAN FRANCISCO

Blues, Folk & Country

[illegible]

Jazz, Lounge & Cabaret

[illegible]

Rock & Pop

[illegible]

World, Latin, Reggae & Reggaeton

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FRIDAY 4

EAST BAY

Blues, Folk & Country

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Classical & Opera

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Experimental & Avant Garde

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Jazz, Lounge & Cabaret

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Rock & Pop

[illegible]

Soul, Funk, R&B & Hip-Hop

[illegible]

World, Latin, Reggae & Reggaeton

[illegible]

SAN FRANCISCO

Blues, Folk & Country

[illegible]

Classical & Opera

[illegible]

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Jazz, Lounge & Cabaret

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Rock & Pop

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SATURDAY 5

EAST BAY

Blues, Folk & Country

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Classical & Opera

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Jazz, Lounge & Cabaret

[illegible]

PICKS

White Orange

It's been four years since Queens of the Stone Age released new material; in the meantime, White Orange has apparently decided to pick up Josh Homme's slack — seriously. The Portland foursome's self-titled debut sounds at times like a cover album, from singer-guitarist Dustin Hill's lackadaisical stoner cadence to the funny staccato looping guitar riffs. Hill, who writes all the material, apparently also has serious crushes on Torche, Dinosaur Jr., and Sonic Youth. If that combination sounds too good to be true, well, you're right. That said, this band does write some catchy songs that will likely appeal to fans of heavy psych-tinged desert rock. Plus, there's something to be said for emulating one's idols. After all, it's not uncommon for bands to start their careers as tributes or shameless rip-offs only to eventually discover their own voices. Whether that will happen with White Orange isn't clear, but it sounds like they've got a solid foundation. On Sunday, Nov. 6, at Rockit Room (406 Clement St., San Francisco; 8 p.m., $5) and Monday, Nov. 7, at El Rio (3158 Mission St., San Francisco; 7 p.m., $3). ElRioSF.com — *Kathleen Richards*

Dwele and Slum Village

For someone who mostly sings about love and relationships, Andwele Gardner (aka Dwele) is actually pretty hard knock. At age ten he saw his father get fatally shot outside the family home. That childhood trauma and the emotional wounds it generated, ultimately steered Dwele toward music. The singer said he began writing songs as a form of catharsis. He also played a variety of instruments (trumpet, guitar, piano) and listened to a ton of hip-hop. Dwele made his name working with the late producer J Dilla and singing hooks for the group Slum Village, though he eventually consolidated his career as a solo artist. His 2010 album *W.ants W.orld W.omen* drew influences from jazz, gospel, and R&B, and included political ballads that begged comparison to Marvin Gaye. Its lead single, "What's Not in Love," was beautiful and immediately catchy, bolstered by Dwele's luxuriant tenor. He'll perform with Slum Village at The New Parish (579 18th St., Oakland) on Saturday, Nov. 5, 9 p.m., $26-$45. TheNewParish.com — *Rachel Swan*

Dwele.

Wild Flag

Wild Flag was originally created for the purpose of writing and performing the score of Lynn Hershman Leeson's 2009 documentary, *Women Art Revolution*. Featuring Carrie Brownstein and Janet Weiss (Sleater-Kinney), Mary Timony (Helium), and Rebecca Cole (The Minders), this indie rock quartet instead evolved into a unit that works collectively and avoids typical supergroup drama. That's particularly impressive given that the individual members have played together in different configurations for a number of years. The group's self-titled debut is everything you'd hope for — kick-ass songs fueled by well-honed, intuitive playing. Weiss lays down a bottom hard enough to rattle teeth, guitarists Brownstein and Timony expertly swap lead and rhythm duties, and Cole fills in the gaps with expertly placed keyboard runs. Right from the Television-like opener "Romance," these ladies play with a swagger and snap that goes from the Runaways-meets-Modern Lovers sass of "Radiant Talk" to raucous full-on jams like "Racehorse," which threatens to blow apart but never quite does. As good as it sounds in the studio, Wild Flag promises even greater awesomeness at the Great American Music Hall (859 O'Farrell St., San Francisco) on Friday, Nov. 4 and Saturday, Nov. 5, 9 p.m., $17-$19. GAMH.com — *Dave Gil de Rubio*

Red Fang

Red Fang could easily win the award for metal-band-having-the-most-fun. There's no pretense, no posing — just four scruffy dudes from the Northwest cranking molten, stoner-rock riffs. Their video for the single "Wires" shows them barreling through all manner of random items (watermelons, mannequins, gallons of milk, TVs) in a vintage stationwagon welded with a battering ram. Live, the band is incredibly solid, creating an equally enjoyable experience for fans. The Portland band's second full-length, *Murder the Mountains*, released on Relapse Records, balances headbang-worthy sludge with psychedelia and heavy rock, while never sacrificing the hooks — it was produced by The Decemberists' Chris Funk, after all. The band makes an apt opener for Mastodon, whose latest album *The Hunter* embodies a similarly mean, tricks-accessible metal aesthetic. ... $25 plus. The Warfield (982 Market St., San Francisco) on Thursday, Nov. 3, with The Dillinger Escape Plan. 8 p.m., $38. TheWarfieldTheatre.com — *K. R.*

The Creole Choir of Cuba.

The Creole Choir of Cuba

The music of The Creole Choir of Cuba harkens back to the a cappella folklore music of Africa. The six-woman, four-man group hails from Camagüey, a city that takes its cultural heritage seriously. These singers perform traditional songs, handed down from their African and Haitian ancestors, in Cuban Creole, a language that evolved from a mixture of African, French, Spanish, and other tongues. Their lyrics tell stories of poverty, hard work, and human dignity, topics that remain as timely today as they were during the days of slavery. This is the choir's first major US tour; don't miss your chance to see one of Cuba's most unique ensembles. At the Herbst Theater (401 Van Ness Ave., San Francisco) on Thursday, Nov. 3, 8 p.m., $25-$65. SFWMPAC.org — *J. Poet*

Neil Gaiman and Amanda Palmer

Though the concert is listed as "An Evening With Neil Gaiman and Amanda Palmer," it's likely that the latter will dominate this Friday. Palmer is the duchess of the alt-music Internet, and harnesses its power to good effect. Known for her own solo musical endeavors as well as her role in quirk pop duo The Dresden Dolls, she's bold and vivacious, sporting a classic, albeit goth, cabaret look. She takes the stage in San Francisco in a characteristically unique performance model, with Neil Gaiman — yes, that's right, the award-winning British author. The creative power-couple got married at Michael Chabon's house in Berkeley in January and now they're returning to the Bay Area for a literary/musical variety show of their own devising. The stage will be set with Palmer's usual cache — a piano, a ukulele, two microphones, and "two comfortable Twitter-enabled armchairs," whatever that means. The end result will be a totally one-of-a-kind combination of music and spoken word. At The Palace Of Fine Arts (3301 Lyon St., San Francisco) on Friday, Nov. 4, 8 p.m., $29.50. PalaceOfFineArts.org — *Will Butler*

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www.flowtilla.com

LITTLE MUDDY
SAT 11/5
All instrumental greasy-jazzy blues is what you'll find on Mayan Mud, the latest EP length cd from the Bay-area trio Little Muddy. Centered around the melodic sting of guitarist Rich Goldstein's six string, the band's tasteful less-is-more approach works well, creating a virtual soundtrack befitting a Quentin Tarantino movie, a top down drive through America's heartland, or a life-done-me-wrong-but-I'm-getting-by character study." -Guitar Nine Records
http://littlemuddy.com

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THU 11/10 8:30 pm $12 $10 students — CONSCIOUS HIP-HOP — LUMINARIES — KNOWA KNOWONE — EARTH AMPLIFIED — LOTUS DROPS
FRI 11/11 9:00 pm $15 $12 students — ROMANI/BALKAN — EDESSA — 8 pm Romani dance lesson — Part of Inaugural Balkan Festival at Cal
SAT 11/12 9:00 pm $18 $15 advance — MYSTICAL WORLD MUSIC — SHIMSHAI + JAYA LAKSHMI with ANANDA — Late-night "Kirtanica" set
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Los Amiguitos de La Peña: Gary Lapow Saturday morning children's show with live music, La Peña Cultural Center, 10:30 a.m. $6, kids $5

Rock & Pop

Amanda, with Rattleheart, Stacy Plough, 8:30 p.m. $4-$10

[illegible] piano covers of Thunder [illegible], jazz, & pop, [illegible] Restaurant, 9 p.m., free

Greg Ashley with The Cultural Mystery, Vibes, 9 p.m. $5

[illegible] with [illegible], [illegible] Café, 8 p.m., donations accepted

The Mash Petangos with Tanguero, tango lesson at 8 p.m., Ashkenaz, 9 p.m., $12-$15

Pete U Pete with Billy Labor, the Bandido, Ryan Scroggins & Trenchtown Tacos, with true Cast Crew, 924 Gilman, 8 p.m. $8

Uptown & Fourth [illegible] featuring The Swingin' [illegible] The Rooks, with The [illegible], The Uptown, 9 p.m. $15

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[illegible] 8 Dorsey's Locker, 8 p.m. free **[illegible]** with [illegible] The The Parish, 9 p.m., $20-$45

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The 43rd [illegible] Festival Zellerbach Hall, 8 p.m., $30-$42

[illegible] New Caribbean City, 8 p.m.

[illegible] Yoshi's Oakland, 8 & 10 p.m. $25, $22

SAN FRANCISCO

Blues, Folk & Country

Festival East [illegible] Lounge, 9-11 p.m., free

[illegible] Italian folk music with Steve Mignano, Caffe Trieste, 10:30 a.m.-12:15 p.m., free

Sonny Rhodes [illegible] & Music, 9 & 10 p.m. $20

Jazz, Lounge & Cabaret

The [illegible] live jazz, Ana Alameda, 8-11:30 p.m., free

[illegible] Trio with guests, Yoshi's San Francisco, 8 p.m. free

[illegible] Susie Howard, 8:30 p.m.

SFJAZZ Presents [illegible] Palace of Fine Arts, 7 & 9 p.m. $30-$50, $25

Rock & Pop

Opensource with Cottonwood Dreams, Anton [illegible], Moonlit, and Over The Falls, Thee Parkside, 9 p.m. $7

Lounge Lounge with Hardenships and Struck With Power (with Steve Markey of The Stooges), Hemlock Tavern, 9:30 p.m., $6

[illegible] The Grinder, 8 p.m. $20.50

[illegible] with La Fin du Monde with Neil Stier, Elbo Room, 9 p.m. $8

[illegible] happy hour show, Thee Parkside, 3 p.m. with

[illegible] with No Minds and The Mighty [illegible], [illegible] of the Hill, 9 p.m. $15-$18

The [illegible] record release with Zodiac Death Valley (record release) and The Zambo Haze, Cafe du Nord, 9:30 p.m. $12

Little Tin with [illegible], and Bleeding Knees, [illegible], 9 p.m. $12

[illegible] with Moon Hearts, The Independent, 8 p.m. $22

Anton The Sixth with The Lonely Forest, Slim's, 9 p.m. $15

Raybeard [illegible], 10:30 p.m. $11-$13

[illegible] with special guests, the Regency Ballroom, 7:30 p.m., [illegible]

Wild Flag with [illegible], Great American Music Hall, 9 p.m. $17-$19

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[illegible] [illegible] Solano Ave., Albany, 510-[illegible]
924 Gilman 924 Gilman St., Berkeley, 510-525-9926
Air Bar & Lounge 427 9th St., [illegible], Oakland, 510-444-2341
Albatross Pub 1822 San Pablo Ave., Berkeley, 510-843-2473, AlbatrossPub.com
The Alley 3325 Grand Ave., Oakland, 510-444-8505
[illegible] 2455 Telegraph Ave., Berkeley, 510-549-1125
[illegible] [illegible] Vista Ave., [illegible], 925-228-8000
Art House Gallery & Cultural Center 2905 Shattuck Ave., Berkeley, 510-472-3170
Ashkenaz 1317 San Pablo Ave., Berkeley, 510-525-5054
The Baltic 135 Park Pl., Point Richmond, 510-237-1000
Bay Street Mall 5616 Bay St., Emeryville
[illegible] 511 17th St., Oakland, 510-444-2266
[illegible] Center for the Arts 1001 Lincoln St., Alameda, 510-523-[illegible]
The [illegible] 1004 B St., Hayward, 510-888-8525
[illegible] 2508 San Pablo Ave., Oakland, 510-548-5080
[illegible] Berkeley Cafe 1500 [illegible] St. #B, Berkeley, 510-[illegible]
Club 1220 1220 Pine St., Walnut Creek, 925-938-4550
Club 21 2111 Franklin St., Oakland, 510-268-9425
[illegible] 428 3rd St., Oakland, 510-[illegible]
[illegible] 3343 Grand Ave., Oakland, 510-465-4224
[illegible] Lounge 5322 College Ave., Oakland, 510-[illegible]
The [illegible] Irish Sports Pub 1524 [illegible] St., Walnut Creek, 925-938-1331
[illegible] Theater 141 14th St., Oakland, 510-[illegible]
[illegible] The 2315 [illegible] Ave., Alameda, [illegible]
[illegible] Lounge [illegible] Lakeshore Ave., Berkeley, 510-[illegible]
[illegible] with Lounge 10 Grand Ave., Oakland, 510-622-4480
[illegible] 126 Broadway, Oakland, 510-[illegible]
First Congregational Church 2345 Channing Way, Berkeley, 510-848-3696
First [illegible] Center 2611 Broadway, Oakland, 510-444-[illegible]
Fox Theater 1807 Telegraph Ave., Oakland, TheFoxOakland.com
[illegible] 811 W. Tennyson Rd., Hayward, 510-783-[illegible]
Freight & Salvage 2020 Addison St., Berkeley, 510-644-2020
[illegible] UC Berkeley, Bancroft Way at College Ave., Berkeley, 510-642-[illegible]
High Street Lounge 1303 High St., Alameda, 510-995-9049
Island Paradise Club 1430 [illegible] St., Alameda, 510-869-3226
Jazzschool 2087 Addison St., Berkeley, 510-845-5373
[illegible] Community Center of the East Bay 1414 Walnut St., Berkeley, 510-848-0237
[illegible] 1613 Park St., Alameda, 510-522-1870
Julie's [illegible] The Lounge 1223 Park St., Alameda, 510-865-2385
Jupiter 2181 Shattuck Ave., Berkeley, 510-843-8277
[illegible] [illegible] St., [illegible], 510-251-0708
[illegible] Carnival 522 2nd St., Oakland, 510-444-6404
King Tsin Chinese Restaurant 1005 Solano Ave., Berkeley
[illegible] Lounge 3332 [illegible] Ave., Oakland, 510-[illegible]
[illegible] 858 San Pablo Ave., Albany, 510-526-5400
Kitty's 6702 Hollis St., Emeryville, 510-601-9300
La Peña Cultural Center 3105 Shattuck Ave., Berkeley, 510-849-2568
Lake Merritt United Methodist Church 1330 Lakeshore Ave., Oakland, 510-[illegible]-4793
Lakeshore Lounge [illegible] Church [illegible] Lakeshore Ave., Oakland, 510-[illegible]
Laney College Theater 900 Fallon St., Oakland, 510-464-3543
The Lounge 1517 Franklin St., Oakland, 510-834-1511
The Weekend Lounge 2221 Santa Clara Ave., Alameda, 510-523-4700
Lounge 3411 3411 MacArthur Blvd., Oakland
Luka's Taproom & Lounge [illegible] way, Oakland, 510-451-4677
[illegible] Sports Bar & Grill 2721 N. Main St., Walnut Creek, 925-256-[illegible]
[illegible] Lounge 341 13th St., Oakland, 510-[illegible]
Mills College 5000 MacArthur Blvd., Oakland, 510-430-2255
[illegible] Lounge 2600 San Pablo Ave., Berkeley, 510-548-2080
The New Parish 579 18th St., Oakland, TheNewParish.com
[illegible] Cafe 6500 Shattuck Ave., Oakland, 510-595-5344
[illegible] City Center 800 12th St., Oakland, 510-238-6800
Oakland Metro Operahouse 630 3rd St., Oakland, 510-763-1146
ORACLE Arena 7000 Coliseum Way, Oakland, 510-569-2121
[illegible] Lounge 2272 Telegraph Ave., Oakland, 510-735-9285
Paramount Theatre 2025 Broadway, Oakland, 510-465-6400
The New Parish 579 18th St., Oakland, 510-444-7474
[illegible] Restaurant 32 Lafayette Cir., Lafayette, 925-284-8157
Quinn's Lighthouse 1951 Embarcadero Cove, Oakland, 510-536-2050
[illegible] 435 13th St., Oakland
Rhythmix Cultural Works 2513 Blanding Ave., Alameda, 510-865-5060
[illegible] Lounge [illegible] Mt. Diablo Blvd., Lafayette, 925-284-4811
[illegible] Roadhouse 1700 [illegible] Ave., [illegible]
Ruby Room 132 14th St., Oakland, 510-444-7224
Saddle Rack 42011 Boscell Rd., Fremont, 510-979-0477
[illegible] The 2284 Shattuck Ave., Berkeley, 510-548-1159
[illegible] 2410 San Ramon Valley Blvd., Ste. 130, San Ramon
Shoreline Amphitheatre One Amphitheatre Pkwy., Mountain View, 650-967-3000
[illegible] [illegible] Ave., [illegible], 510-524-1500
[illegible] Lounge 2580 N. Main St., Walnut Creek, 925-938-8100
St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley, 510-848-5107
St. John's Presbyterian Church 2727 College Ave., Berkeley, 510-845-6830
[illegible] [illegible] Ave., Berkeley, 510-[illegible]
Stork Club 2330 Telegraph Ave., Oakland, 510-444-6174
Studio 1510 1510 8th St., Oakland
Subterranean Art House 2179 Bancroft Way, Berkeley, 510-[illegible]
Sweet Fingers 1464 E. 14th St., San Leandro, 510-553-5800
Uptown 1928 Telegraph Ave., Oakland, 510-451-8100
Vinnie's Bar & Grill 2045 Mt. Diablo St., Concord, 925-685-9515
Wente Vineyards Roadhouse 5050 Arroyo Rd., Livermore, 925-456-2450
[illegible] UC Berkeley, Berkeley, 510-642-9988
White Horse Bar 6551 Telegraph Ave., Oakland, 510-652-3820
Yoshi's 510 Embarcadero West, Oakland, 510-238-9200
Zellerbach Hall UC Berkeley, Berkeley, 510-642-9988
[illegible] 552 Grand Ave., Oakland, 510-839-9124

C&C

Fast Paul, and Phrogtron Oswald, Elbo Room, 10 p.m. $8-$10

SUNDAY 6

EAST BAY

All Ages

Bandworks band recital, Ashkenaz, noon, $5

Blues, Folk & Country

Americana Unplugged Jupiter, 5 p.m. free

Jimmy's All-Star Super Presents Jimmy Kemp's a different blues band every week, Peter's Restaurant, 5 p.m. free

Classical & Opera

David Stetson Presents Piano Company, 4 p.m. $15

The Ives Quartet: Chamber Music with Vocal & Wind Intensity Rhythmix Cultural Works, 2 p.m. $15, $20

Oakland Youth Orchestra performing works of Dvorak, Saint-Saens and Elgar, Allen Temple Baptist Church, 5 p.m. Adlibrum, accepted

San Francisco Mandolin Orchestra performing "Winter the Cool Concert" All Souls Episcopal Church, 4 p.m. $15, $12

Stantes Arbeiten auf Raum presented by the West Edge Opera, El Cerrito Performing Arts Theater, 2 p.m. $15-$40

Takács Quartet Presents Presenting works by Dvořák and Haydn (op.Nos. 8) and Janáček, Britten and Ravel (Nos. 4 and Feb. 15), Hertz Hall, 3 p.m., $0C

Gospel & Vocal

SF Girls Chorus Browse Grown Nov. Fire Congregational Church of Berkeley, 7:30 p.m. $7-$40

Jazz, Lounge & Cabaret

Anna Mann Presents Halloween for the Partnership for Affordable Housing, Nadine's, 2 p.m. $15

Jazz and R&B Night Dorsey's Moore 6-10 p.m. free

Jim Grantham Jazz Quartet classic & contemporary jazz Coffee Hall, 3-6 p.m., free

Lee Wong Affordable High Street Station Cafe, 3 p.m. $10

Lamp! Drawer Cafe Van Kleef, 9 p.m.

The Randy Moore Trio Nick's Lounge, 5:30-10 p.m. free

Geoey Stevens Quartet Yoshi's Oakland, 7 p.m. $17

Prevente Drawer Tele Mono Restaurant & Bar 6:30-9 p.m. free

Kids

Silly Sundays Halloween Cabaret Giuestas featuring Hal Kaladonnyo and members of Vaudevillians Stage Troupe, Ashkenaz, 3 p.m. $4, $6

Rock & Pop

Ron Henderson with Powerless, Mama Buzz Cafe, 7 p.m. donations accepted

Shannon Parker with Jen Bruce, Freight & Salvage Coffeehouse, 8 p.m., $30.50-$32.50

The Naked Brothers Starry Plough, 8 p.m. free

Weird Al Yankovic Fox Theater 7:30 p.m. $38.50, $45

World, Latin, Reggae & Reggaeton

All-Star Brazilian Jazz: Chantea & Jose Jazzschool 4:30 p.m. $17

Diatirmo Solinas Guest from Chile, La Peña Cultural Center, 8 p.m. $15, $20

Suhaila Salimpour's Belly Dance Nights featuring students from Suhaila Salimpour School of Dance, Club Mambo's, 6 p.m. $7

Average White Band plays Yoshi's Oakland on Wednesday, Nov. 9

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THE [illegible] HEADS

FRI. & SAT. NOV 4 & 5 · $17 ADV/$19 DOOR · DOORS 8, SHOW 9
WILD FLAG
DREW GROW & THE PASTORS' WIVES

TUES. NOV 8 · $15 ADV/$17 DOOR · DOORS 7, SHOW 8
LIGHTS
[illegible]

THURS. NOV 10 · $21 ADV/$21 DOOR · DOORS 7, SHOW 8
[illegible]
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FRI. NOV 11 · $20 ADV/$21 DOOR · DOORS 8, SHOW 9
RA RA RIOT
DELICATE STEVE
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SAT. NOV 12 · $17 ADV/$17 DOOR · DOORS 8, SHOW 9
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[illegible]
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C&C

SAN FRANCISCO

Blues, Folk & Country

[illegible] Whiskey with The Bottom Dwellers, Thee Parkside, 4 p.m. free

[illegible] Harvey and Thunder [illegible] [illegible] Tavern, 6-10 p.m. free

[illegible] [illegible] San Francisco, 4 p.m.-midnight, $3

[illegible] Johnny Foley's Irish House, 4 p.m. free

Classical & Opera

[illegible] [illegible] champagne brunch, Top of the Mark, 11 a.m.-2 p.m., $60 [illegible]

Gospel & Vocal

Gospel Mardor with Future Perfect & [illegible], [illegible] Fillmore, [illegible] p.m. & 1 p.m., $35 [illegible]

Jazz, Lounge & Cabaret

Dock of the Bay Sunday cabaret series, [illegible] 4 p.m. [illegible] and show

[illegible] [illegible] 6-9 p.m. free

[illegible] featuring [illegible], [illegible] Saloon, 4:30-8:30 p.m., $5

Rock & Pop

[illegible] with [illegible] and [illegible] Wind, [illegible], 8 p.m. $8

Mike Doughty and his Band Fantastic with Moon Walsh, The Independent, 9 p.m. $22

[illegible] with We Are The City, Hemlock Tavern, 9 p.m. $7

Zodiac [illegible] Valley record release, with [illegible] Line [illegible] and [illegible]

Pier Café du Nord, 8:30 p.m. $12-$14

Soul, Rock R&B & Hip-Hop

The [illegible] with [illegible], Brick & Mortar Music Hall, 9 p.m. $12-$14

MONDAY 7

EAST BAY

Blues, Folk & Country

[illegible] [illegible] The [illegible], 4 p.m. $5

Jazz, Lounge & Cabaret

[illegible] live CD recording, [illegible], 8 p.m. $14

Rock & Pop

[illegible] with [illegible] Hall, The New Parish, 4 p.m., $8-$10

SAN FRANCISCO

Blues, Folk & Country

[illegible] Ship's Tavern, 7:30 p.m. free

[illegible] Ireland's 32 Bar & Grill, 4 p.m. free

Jazz, Lounge & Cabaret

La Jazz The Le Colonial, 7 p.m. free

Rock & Pop

[illegible] Slim's, 4 p.m. $14

[illegible] Amnesia Music, 8 p.m. $6

[illegible] with The Lowlands and City Mist, Rickshaw Stop, 4 p.m. $10

[illegible] [illegible] Nick Waterhouse, [illegible]

[illegible] [illegible] Café du Nord, 8 p.m. $12, $15

[illegible] Johnny Foley's Irish House, 4 p.m. free

[illegible] with [illegible], [illegible], and [illegible], Thee Parkside, 4 p.m. $14

White Lounge with [illegible], [illegible], 7 p.m. $5

Soul, Funk, R&B & Hip-Hop

[illegible] with [illegible] and [illegible] plus [illegible], [illegible], [illegible], [illegible], 9 p.m. $7

World, Latin, Reggae & Reggaeton

[illegible] with [illegible] and [illegible] & The [illegible], The Independent, 8 p.m. $14

TUESDAY 8

EAST BAY

Blues, Folk & Country

[illegible] with [illegible], [illegible] Bar & Grill, 7:30-11 p.m. free

Mark St. Mary [illegible], 8:30 p.m. $10

[illegible] [illegible], 7:30-9 p.m. free

Jazz, Lounge & Cabaret

[illegible] [illegible], 4 p.m. free

[illegible] with [illegible], Café Rouge, 6:30 p.m. free

[illegible] featuring [illegible], 8 p.m. free

[illegible] [illegible], 8-10 p.m. free

[illegible] [illegible], 8 p.m. $12

[illegible] [illegible], The Alley, 4 p.m. free

Rock & Pop

[illegible] [illegible], The New Parish, 9 p.m. $14

VENUE DIRECTORY

SAN FRANCISCO

111 Minna Gallery 111 Minna St. 415-974-1719

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[illegible] 1714 Market St. 415-431-1200

Amnesia 853 Valencia St., 415-970-0012

[illegible] 1855 Haight St. 415-831-1200

[illegible] [illegible] 415-775-1156

[illegible] [illegible] 415-392-4400

Bottom of the Hill 1233 17th St. 415-621-4455

[illegible]

Café du Nord 2170 Market St. 415-861-5016

[illegible] 1233 17th St. 415-626-4455

Elbo Room 647 Valencia St. 415-552-7788

[illegible] 1855 Geary Blvd. 415-346-6000

Amnesia [illegible] 1122 Polk St. 415-923-0923

The Independent 628 Divisadero St., 415-771-1421

Ireland's 32 Bar & Grill 3920 Geary Blvd. 415-386-6173

Johnny Foley's Irish House 243 O'Farrell St. 415-954-0777

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Mighty 119 Utah St. 415-762-0151

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The Regency Ballroom 1300 Van Ness Ave. Theregencyballroom.com

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Ruby Skye 420 Mason St. 415-693-0777

Slim's 333 11th St. 415-522-0333

Swig 561 Geary St. 415-931-7292

Thee Parkside 1600 17th St. 415-252-1330

Top of the Mark 1 Nob Hill, 999 California St. 415-616-6916

Velvet Lounge 443 Broadway St. 415-788-0228

The Warfield 982 Market St. 415-775-7722

Yoshi's San Francisco 1330 Fillmore St. 415-655-5600

Wild Flag plays the Great American Music Hall on Friday and Saturday Nov. 4 and 5.

Dawdins with Zepira and Pageant, Vitus, 9 p.m., free

Soul, Funk, R&B & Hip-Hop

The Store Cussion spoken word event with Mandab and Biz, Honey's Locker, 7 p.m., free

Soundcapes Jupiter, 8 p.m., free

SAN FRANCISCO

Blues, Folk & Country

Fat Tuesday Band Biscuits & Blues, 8 & 10 p.m., $15

Classical & Opera

North Bay Cello Ensemble with Yamiah Brian Chase (Yeah Yeah Yeahs), Bone & Mortar Music Hall, 8 p.m., donations accepted

Jazz, Lounge & Cabaret

Marty Eggers Pier 23, 6:30 p.m., free

Dowdins Scales playing soft jazz piano, Top of the Mark, 6:30 & 10 p.m., $5-$10

Tuesday Night Jump Stompy Jones plays retro jazz plus a swing lesson, Boom Boom Club, 8 p.m., $10-$12

Rock & Pop

Boxes Thunders with Light FM and Boom Von Luxury, Bottom of the Hill, 9 p.m., $12, $14

Ropers & Vanderwills Park Chalet Brewery, 6:30 p.m., free

Red with Dreamland, Annexed Lounge, 8 p.m., $7

Lights with Boom Great American Boom

Weird Al Yankovic plays Oakland's Fox Theater on Sunday Nov. 6.

American Standard Bonus releases, with Mental 95 and Good at Boogie, Cafe du Nord, 9:30 p.m., $12

VV Boom with Combo & the Life, Rickshaw Stop, 7 p.m., $18

WEDNESDAY 9

EAST BAY

Blues, Folk & Country

Willy Porter with Dave McGraw and Mandy Fer, Freight & Salvage Coffeehouse, 8 p.m., $20.50, $22.50

Jazz, Lounge & Cabaret

Bob Kato & the Sound Wave Rooster's Roadhouse, 8:30 p.m., free

Jazz Theory Performance Demo with Jazz Gumbo 57th Street Gallery, 6-8 p.m.

Live Jazz Townhouse Bar & Grill, 7:30 p.m., free

Boomtown Fluid Jazz Boys Boom Park, 7-9 p.m., free

Red Wibble dinner jazz with guest violinist, The Alley, 9 p.m., free

Wili Gumbo piano music, Compe di Roma, 6-9 p.m., free

Rock & Pop

Zombie Boys with The Colony, Boom Jazz Cafe, 7 p.m., American acoustic

Enoe Hooley piano cover of Beatles oldies, jazz, & pop, Peter's Restaurant, 8 p.m., free

KALX 90.7 FM Presents: Dig Phil this week: Adventure, Hear The Sirens, and Why We Hate The Uptown, 9 p.m., free

Lykke Li with Fool Aid Kit, Fox Theater, 8 p.m., $35

The Boxy The New Parish, 8 p.m., $10-$13

Soul, Funk, R&B & Hip-Hop

Average White Band Yoshi's Oakland, 8 & 10 p.m., $22, $18

World, Latin, Reggae & Reggaetón

Agapi Mou live Mediterranean music, Bocca Volante, 8:30 p.m., $5

Cumbia Folklorica balkan Boom Boom at 7 p.m., Ashkenaz, 8 p.m., $7

Sometimes Night with Reggae Flash and DJ Mandeh, Corsey's Locker, 7:15 p.m., free

SAN FRANCISCO

Blues, Folk & Country

Alma Gumbo & Boom, 8 & 10 p.m., $15

Terry Savastano Johnny Foley's Irish House, 8 p.m., free

Experimental & Avant Garde

The American Dandies Dam Dunderby Gumbo Band Meridian Gallery, 7:30 p.m., $10, $5

Jazz, Lounge & Cabaret

Dan Moretto and the Gumbo Combo Top of the Mark, 7:30 & 11:30 p.m., $10

Mandolin Boom with Claudio & Michael Abraham, Amnesia, 7 p.m.

Gumbo with the Mitch Gumbo Sextet, Amnesia, 8 p.m., free

SFJAZZ Heritage Room Extended Listening Party Yerba Buena Center for the Arts, 7 p.m., members only

Rock & Pop

Ancient Sleeper with Sullamega and Bear Bridges & Hell Rollers, plus DJ Rob Metal Bottom of the Hill, 9 p.m., $10

Greg Ashley Band with Le Chevalier and Great Society Mind Destroyers, Hemlock Tavern, 9 p.m., $7

The Bombolo/Key annotated with Giggle Party, Bombola Shop, 8 p.m., $10, $12

Keep Ghostly In-Dembo with Boom and Blackhorn (annotated (full set), The Independent, 8 p.m., $12, $18

Let Fall The Sparrow with Misophonic, El Rio, 9 p.m., $5-$7

Loney Kaos with Presents: Cafe du Nord, 9:30 p.m., $12, $14

Sparrows Giant with Madt Bryd, Amadeus & Mudslinger and Magic? Magic Boom Bone & Mortar Music Hall, 8 p.m., $6-$8

The Fabric Bombino Boom with Ken Stringfellow (Posies/Big Star) and Rock'n Roll Adventure Kids, then annotated, 8 p.m., $12

Tokyo Raid with Bed Boom and Boom Elite Room, 8 p.m.

Throne Raid with Bad and Room Boom Doors, 9 p.m., $18

Soul, Funk, R&B & Hip-Hop

Presents: Sundaes Dance party with Billy Magic Pleasuremaker, Stewart "Not Tower" Bloodblunts and Band "The Wizard" Wong, Boom Boom Room, 9:30 p.m., $8

World, Latin, Reggae & Reggaetón

Hinkley Gårdan and Le Rende Loen, Bohemian, Mediterranean, & contemporary folk, Pete Performance, 8 p.m., $12

Submissions for music listings should be e-mailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

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MONIKA JALILI

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Wed Nov 9
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Tim Flannery & the Lunatic Fringe and more

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Thurs, Nov 3
ISE LYFE

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Tues, Nov 8
NEW WEST GUITAR GROUP

Wed Nov 9
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DJ & DANCE

THURSDAY 3

EAST BAY

Academy Night w/ DJ and VJ Joe C. spinning hip-hop, R&B, dancehall, & Top 40. White Horse Inn, 9 p.m., $5, students free w/ valid ID.

Club Fever w/ Sound Bwoi Sound spinning reggae & dancehall. Shashamane Restaurant, 10 p.m., free.

Danse Club w/ DJs Sean Karlo & Chris Fox. Shattuck Down Low, 9 p.m., free.

DJ Adit spinning eclectic ear candy. Kingman's Lucky Lounge, 9 p.m., free.

DJ Dance The Layover, 9 p.m., free.

DJ Night DJs spinning funkadelic soul, mind-blowing rock, & urban hip-hop. Kip's Restaurant, 9:30 p.m., free.

DJ Thick spinning lounge. Lost Weekend Lounge, 8 p.m.-2 a.m., free.

Drop Top Disco w/ Savanoot, Vinstamatic, Dompoble & Jay Sonic. The Layover, 10 p.m., free.

Jungle Boogie w/ DJs Poizen, Kool Kyle, Just Whole Joe. Luka's Taproom & Lounge, 9 p.m., free.

Riff Raff indie pop, mash-ups, new wave, [illegible]. 11 p.m.-2 a.m., free.

SoundNight w/ DJ Eddie T plus [illegible]. Wonderland Café, 9 p.m., $10.

Tasty latin night w/ DJ [illegible] spinning hip-hop & R&B. Club 21, 9 p.m., $12-$15.

Temple of Dance w/ DJ Fluid [illegible] spinning hip-hop, R&B. The Missouri Lounge, 10 p.m., free.

We [illegible] Club featuring DJ Tanoo spinning 70s & 80s hits. Forbidden Island, 9 p.m., free.

Yoruba Dance Showdown featuring [illegible] Carlos Mena and [illegible]. [illegible], 9 p.m., free.

FRIDAY 4

EAST BAY

Ima Job w/ DJs Eddy Bauer and his friends spinning [illegible] slow jams. The Missouri Lounge, 10 p.m., free.

Club 21 w/ DJs spinning Latin music. Club 21, 9 p.m., $10-$15.

Dancing w/ DJ Ryan DJ Ryan spinning the hottest music in the Bay Area. White Horse Inn, 9 p.m., $5.

DJ Night DJs spinning funkadelic pop, mind-blowing rock, & urban hip-hop. Kip's Restaurant, 9:30 p.m., free.

DJ Scotty The Layover, 6 p.m., free.

Elevation w/ DJ [illegible]. The Layover, 10 p.m.

Friday Night Salsa w/ guest DJs spinning salsa. La Estrellita Café, 9 p.m., $5.

Friday Nite Jams w/ DJ Sugar [illegible]. [illegible], 10 p.m., $5.

Happy Hour w/ DJ Golden Grass spinning punk, rock, indie, & noise rock. The Missouri Lounge, 6:10 p.m., free.

Hip-Hop Dance Party w/ [illegible]. Club 1220, 9 p.m., $5.

Latin Explosion DJ Jorge Estrada spins cumbia, salsa, merengue, banda, Spanish pop & house. Ranch and Bar, 9 p.m.-2 a.m., $8-$15.

Elevation weekly [illegible] DJ [illegible]. Ahmadi's Music, 7:10 p.m., free.

Old-School hip-hop, [illegible] funk. Radio, 9 p.m., free.

HouseNight w/ DJ [illegible] spinning reggae, trance, breaks & R&B. [illegible] Paradise Club, 10 p.m., free before 11:30 p.m.

Retro-Nouveau [illegible] '80s pop night. Kingman's Lucky Lounge, 9 p.m., free.

Retro Fridays DJ Lady & Fat Pat's rock, R&B & soul. Marshall's Lounge, 9 p.m., $8.

Terrify w/ DJ Jaded Prayers spinning [illegible] '80s, disco, punk, new wave, & rock n' roll. Ruby Room, 10 p.m., free.

Vybz Inn't w/ DJs [illegible] spinning roots, reggae, dancehall & soul. Shashamane Restaurant, 10 p.m., $5.

World Beat Fridays featuring DJ [illegible] spinning Jamaican, soca, zumba, [illegible], dancehall, reggae, [illegible] dance music, & more. Congo Lounge, 10 p.m.

SATURDAY 5

EAST BAY

AD Productions & Hoodstyle DJs featuring [illegible] hip-hop. [illegible], 10 p.m., free.

Club Mizmuzi w/ DJs Jerry Ross & Soul Profess spin R&B, soul, funk, reggae, & hip-hop. Maxwell's Lounge, 9 p.m., $10.

Club Mizmuzi w/ DJs Rude, Chris, [illegible] & guests spinning hip-hop & R&B. Dance [illegible] Bar, 9 p.m., $8-$12.

DJ Night DJs spinning funkadelic rock, mind-blowing rock, & urban hip-hop. Kip's Restaurant, 9:30 p.m., free.

Superstar Saturday Night w/ DJ Will. White Horse Inn, 9 p.m., $5.

La Bota Loca Latino cowboy night w/ live [illegible] spinning [illegible], norteño, & [illegible] plus hot go-go vaqueras. Club 21, 9 p.m., $8-$15.

Magic Club [illegible] genre-bending extravaganza. Kingman's Lucky Lounge, 9 p.m., free.

Pop History 101 DJs spin pop hits from [illegible] Michael Jackson. Ruby Room, 10 p.m.-2 a.m., free.

Reggae Night Congo Lounge, 10 p.m., free.

Smoove Saturdays DJ Jamo & guests spin soul, hip-hop, R&B, [illegible] & more. Luka's Taproom & Lounge, 9 p.m., $10.

Sarmajam Remix w/ DJ Remix. Shattuck Down Low, 9 p.m., $10, $5 students.

Stronghold Dance w/ DJ [illegible] & DJ Delta. Afro Latin funk, cumbia, samba, [illegible] and more. The Layover, 9 p.m., free.

Warm-Up w/ DJ Platt Cal spinning hip-hop, R&B. The Missouri Lounge, 6:10 p.m., free.

SUNDAY 6

EAST BAY

DJ Oscar Kingman's Lucky Lounge, 9 p.m., free.

"King of Kings" DJ Smoke-One and guests spin reggae, dancehall, roots, & lovers' rock. Shattuck Downlow, 9 p.m., $10, ladies/students free [illegible] 11 p.m.

Mojo w/ DJ [illegible] spinning soul, funk, & Afrobeat [illegible]. [illegible] Bar & Lounge, 9 p.m., free.

Punk Antique Fair Retro Lounge spinning DJ Pat spinning rock n roll and more. Forbidden Island, 3 p.m., free.

Soul Sanctuary Dance Community Dance Street spiritual [illegible]. [illegible] Ashkenaz, 11 a.m.-1 p.m., [illegible].

The Soul-Full Glow DJ Adit [illegible] & guests spin soulful grooves. Luka's Taproom & Lounge, 8 p.m., free.

Uhhh Fun n Sun Sundays DJs spin ska, [illegible], & roots reggae. The Ruby [illegible] Club, 2 p.m., free.

MONDAY 7

EAST BAY

High Life w/ DJ Matthew Africa The Layover, 10 p.m., free.

Midnight Soul featuring DJs [illegible]. The New Parish, 10 p.m., $8.

Underground Lounge psycho '60s & [illegible] '70s music. Radio, 10 p.m.-2 a.m., free.

[illegible] Hang Out? w/ DJ [illegible] spinning rock and roll, soft hits, [illegible] & soul. The Missouri Lounge, 10 p.m., free.

TUESDAY 8

EAST BAY

DJ Isaac Owns Money spinning rock, indie, punk, new wave, & more. The Missouri Lounge, 10 p.m., free.

DJ Night DJs spinning funkadelic rock, mind-blowing rock, & urban hip-hop. Kip's Restaurant, 9:30 p.m., free.

DJ Wendy spinning punk. Lost Weekend Lounge, 9 p.m.-2 a.m., free.

Friends college night featuring DJ Speedy & DJ Krazy. Club 21, 9 p.m., free.

Joe Delon Spins Vinyl Disco Volante, 8 p.m., free.

WEDNESDAY 9

EAST BAY

Dance Envy w/ DJs [illegible] Hosted of Ambers. The Missouri Lounge, 10 p.m.-2 a.m., free.

The Jet Set w/ DJ Santero [illegible] guests. Luka's Taproom & Lounge, 9 p.m., free.

The Ones Off Away Day Hip-Hop w/ DJs spinning hip-hop. Club 21, 9 p.m., $8-$15.

Sanctio dancehall w/ DJ Fox Jag. The Layover, 6 p.m., free.

Disco Night featuring Last Angry Misery spinning [illegible] vinyl, [illegible]. Mercury Saloon, 10 p.m., free.

Persuasion Latin cowboy night w/ [illegible] Violets. Ranch and Bar, 7 p.m., $8-$15.

Rebel Punk, indie, new wave, & [illegible] rock w/ DJ [illegible] Owns Money. Ruby Room, 10 p.m.-2 a.m., free.

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PICK

Dam-Funk & Master Blaster

Lest you doubt that hip-hop has become, in large part, a nostalgia-based medium, look no further than Los Angeles' "ambassador of the boogie funk" Dam-Funk ("DāM-FunK" for the typographically inclined). A well-versed expert in West Coast soul and electro-funk styles, avid gear collector and owner of rare vintage synths, he launched his career doing Monday night "Funkmosphere" parties, built up fame as a DJ, and ultimately become a living, breathing homage to a very specific strand of Eighties pop culture. Now signed to Stones Throw Records he leads a funk band that plays mostly original compositions on retro gear (old-school Rolands, drum machines, etc.). It's nothing if not addictive. Dam-Funk & Master Blaster will perform alongside Matthew David, Devon White, and the Sweater Funk DJs at Mezzanine (444 Jessie St., San Francisco) on Saturday, Nov. 5. 9 p.m. $20. MezzanineSF.com. — *Rachel Swan*

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LEGAL NOTICES

Fictitious Business Name Statement File # 456139

The following individual is doing business as **Ardo Communications** [illegible] Oakland, CA 94602 [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on [illegible] 2011

Ardo Communications
10/12, 10/26, 11/2, 11/9/2011

Fictitious Business Name Statement File # 456274

The following individual(s) is doing business as **BOB BOB Labs** [illegible] Oakland CA 94618 [illegible] This business is conducted by a general partnership. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on [illegible] 2011

[illegible]
10/12, 10/19, 10/26, 11/2/2011

Fictitious Business Name Statement File # 456527-30

The following [illegible] is doing business as **Three Stone Hearth, Three Stone Hearth Cooperative, Three Stone Hearth Community Supported Kitchen, Three Stone Hearth CSA** [illegible] Berkeley, CA 94710 [illegible] This business is conducted by a Corporation. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on [illegible] 2011

Three Stone Hearth, Three Stone Hearth Cooperative, Three Stone Hearth Community Supported Kitchen, Three Stone Hearth CSA
10/26, 11/2, 11/9, 11/16/2011

Fictitious Business Name Statement File # 456784

The following [illegible] is doing business as **BOB BOB Labs** [illegible] Berkeley, CA 94704 [illegible] This business is conducted by a Corporation. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on 10/03/2011

BOB BOB Labs
10/26, 11/2, 11/9, 11/16/2011

Fictitious Business Name Statement File # 456323

The following individual is doing business as **Mustache** [illegible] Fremont, CA 94538 [illegible] This business is conducted by an individual. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on 10/04/2011

Mustache [illegible]
10/12, 10/26, 11/2, 11/9/2011

Fictitious Business Name Statement File # [illegible]

The following individual is doing business as **Get Down to Business Consulting** [illegible] San Leandro, CA [illegible] This business is conducted by an individual. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on 10/04/2011.

Get Down to Business Consulting
10/12, 10/26, 11/2, 11/9/2011

Fictitious Business Name Statement File # 457077

The following individual is doing business as **A Cold** [illegible] Oakland, CA 94618 [illegible] This business is conducted by a Corporation. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on 10/18/2011

A Cold
10/19, 10/26, 11/2, 11/9/2011

Fictitious Business Name Statement File # 457272

The following individual is doing business as **[illegible] Trading, LLC** [illegible] Oakland, CA [illegible] This business is conducted by a Limited liability company. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on 10/14/2011

[illegible] Trading, LLC
10/26, 11/2, 11/9, 11/16/2011

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER [illegible]

Superior Court of California, County of Alameda, 1225 Fallon Street, Oakland, CA 94612

TO ALL INTERESTED PERSONS: Petitioner ELIZABETH VIOLET [illegible] filed a petition with this court for a decree changing names as follows: Present Name: ELIZABETH VIOLET [illegible] to Proposed Name: [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING: [illegible] 2011 at [illegible] in Dept. [illegible] 2nd Floor, Oakland, CA 94612. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California. Dated: [illegible] 2011. Signed: [illegible] Judge of the Superior Court
10/12, 10/19, 10/26, 11/2/2011

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER [illegible]

Superior Court of California, County of Alameda, 1225 Fallon Street, Oakland, CA 94612

TO ALL INTERESTED PERSONS: Petitioner SUSAN ANN [illegible] filed a petition with this court for a decree changing names as follows: Present Name: SUSAN ANN [illegible] to Proposed Name: SUSAN ANN [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING: December 16, 2011 at 8:45 A.M. in Dept. [illegible] 24405 Amador Street, Hayward, CA 94544. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California. Dated: October [illegible] 2011 Signed: [illegible] Judge of the Superior Court
10/12, 10/19, 10/26, 11/2/2011

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER [illegible]

Superior Court of California, County of Alameda, 24405 Amador Street, Hayward, CA 94544

TO ALL INTERESTED PERSONS: Petitioner [illegible] filed a petition with this court for a decree changing names as follows: Present Name: [illegible] to Proposed Name: [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING: [illegible] 2011 at 8:45 A.M. in Dept. [illegible] 24405 Amador Street, Hayward, CA 94544. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California. Dated: October [illegible] 2011. Signed: [illegible] Judge of the Superior Court
11/2, 11/9, 11/16, 11/23/2011

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER [illegible]

Superior Court of California, County of Alameda, 1225 Fallon Street, Oakland, CA 94612

TO ALL INTERESTED PERSONS: Petitioner CHRISTY [illegible] filed a petition with this court for a decree changing name and gender as follows: Present Name: CHRISTY [illegible] to Proposed Name: [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING: January 20, 2012 at 9:30 A.M. in Dept. [illegible] 2nd Floor, Oakland, CA 94612. A copy of this Order to Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California. Dated: September 20, 2011 Signed: [illegible] Judge of the Superior Court
10/19, 10/26, 11/2, 11/9/2011

Fictitious Business Name Statement File # 456317

The following [illegible] is doing business as **Fourth Street Fine Art** [illegible] Emeryville, CA 94608 [illegible] This business is conducted by an individual. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on [illegible]

Fourth Street Fine Art
10/12, 10/19, 10/26, 11/2/2011

Fictitious Business Name Statement File # 456329

The following [illegible] is doing business as **East Bay Spa** [illegible] Oakland, CA 94612 [illegible] This business is conducted by a Corporation. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on [illegible] 2011

[illegible]
10/26, 11/2, 11/9, 11/16/2011

Fictitious Business Name Statement File # 457204

The following individual is doing business as **Alternative Benefit and Insurance Services** [illegible] Berkeley, CA 94710 [illegible] This business is conducted by an individual. [illegible] This statement was filed with the County Clerk-Recorder of Alameda County on 10/14/11

Alternative Benefit and Insurance Services
11/2, 11/9, 11/16, 11/23/11

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T.S. No. 11-42802 TSG Order No. 33-80207279 A.P.N. 049-0618-071 NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 6/20/2005 UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER On 11/15/2011 at 12:00 PM Old Republic Default Management Services, a Division of Old Republic National Title Insurance Company as duly appointed Trustee pursuant to the Deed of Trust, Recorded 6/28/2005 as Instrument No. 2005263113 in book , page of Official Records in the office of the Recorder of Alameda County, California executed by: LAWRENCE J. ARMSTRONG, AN UNMARRIED MAN, as Trustor MORTGAGE ELECTRONIC REGISTRATION SYSTEMS INC, as Beneficiary, WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH (payable in full at time of sale by cash, a cashier's check drawn by a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state). At: At the Fallon St. emergency exit to the Alameda County Courthouse, 1225 Fallon St., Oakland, CA all right, title and interest conveyed to and now held by it under said Deed of Trust in the property situated in said County and state, and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 4053 Harlan Street #116, Emeryville, CA 94608 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made in an "AS IS" condition, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by said Deed of Trust, with interest thereon, as provided in said note(s), advances, if any, under the terms of the Deed of Trust, estimated fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust, to-wit: $448,124.08 (Estimated) Accrued interest and additional advances, if any, will increase this figure prior to sale. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. The Declaration pursuant to California Civil Code, Section 2923.5(a) was fulfilled when the Notice of Default was recorded on 7/21/2011 Date: 10/24/2011 Old Republic Default Management Services, A Division of Old Republic National Title Insurance Company, as Trustee 500 City Parkway West, Suite 200, Orange, CA 92868-2913 (866) 263-3802 For Sale Information Contact: Priority Posting and Publishing (714) 573-1965 Tony Delgado, Trustee Sale Officer "We are attempting to collect a debt, and any information we obtain will be used for that purpose." P898941 10/26, 11/2, 11/09/2011

Trustee Sale No. 10-13654 NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A NOTICE OF DELINQUENT ASSESSMENT DATED 07-27-2010 UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 11-23-2011 at 12:00 PM, ALLIED TRUSTEE SERVICES (Trustee) under and pursuant to Notice of Delinquent Assessment, recorded 08-02-2010 as Instrument 2010212364 Book Page of Official Records in the Office of the Recorder of ALAMEDA County, CA, property owned by: DOMINIC M MARTY WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH, CASHIER'S CHECK/CASH EQUIVALENT or other form of payment authorized by 2924h(b) (payable at time of sale in lawful money of the United States) at: THE FALLON ST EMERGENCY EXIT TO THE ALAMEDA COUNTY COURTHOUSE 1225 FALLON STREET OAKLAND CA all right, title and interest under said Notice of Delinquent Assessment in the property situated in said County, describing the land therein: A.P.N. 049-1578-160 The street address and other common designation, if any, of the real property described above is purported to be: 8 CAPTAIN DRIVE #362 AKA 8 CAPTAIN DRIVE #E362 EMERYVILLE, CA 94608 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum due under said Notice of Delinquent Assessment, with interest thereon, as provided in said notice, advances, if any, estimated fees, charges, and expenses of the Trustee. The estimated total amount of the unpaid balance at the time of the initial publication of the Notice of Sale is $13,536.23. PROPERTY WILL BE SOLD SUBJECT TO THE RIGHT OF REDEMPTION. The claimant WATERGATE COMMUNITY ASSOCIATION under said Notice of Delinquent Assessment heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is located and more than three months have elapsed since such recordation. DATE: October 15, 2011 ALLIED TRUSTEE SERVICES JOSEPHINE HARTER, Authorized Signature FOR SALES INFORMATION CALL (714) 573-1965 ALLIED TRUSTEE SERVICES 990 RESERVE DRIVE, SUITE 208 ROSEVILLE, CA 95678 (877) 282-4991 P900144 11/2, 11/9, 11/16/2011

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NOTICE OF TRUSTEE'S SALE Trustee Sale No. 11-42923-3 CA Loan No. 0061235809 Title Order No. 110329543-CA-MAI APN 049-1530-019 YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED May 9, 2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On November 8, 2011, at 12:30 PM, at the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA, FIDELITY NATIONAL TITLE INSURANCE COMPANY, as the duly appointed Trustee under and pursuant to the power of sale contained in that certain Deed of Trust Recorded on May 19, 2006 as Instrument No. 2006200838 of Official Records in the office of the Recorder of Alameda County, CA, executed by: FLORA DONG, A SINGLE PERSON, as Trustor, in favor of Wells Fargo Bank, N.A., as Beneficiary, WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER, in lawful money of the United States, all payable at the time of sale, that certain property situated in said County, California describing the land therein as: AS MORE FULLY DESCRIBED IN SAID DEED OF TRUST The property heretofore described is being sold "as is". The street address and other common designation, if any, of the real property described above is purported to be: 1523 BRUNSWIG LANE, EMERYVILLE, CA 94608 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made without covenant or warranty, express or implied, regarding title, possession, or encumbrances, to pay the remaining unpaid balance of the obligations secured by and pursuant to the power of sale contained in that certain Deed of Trust (together with any modifications thereto). The total amount of the unpaid balance of the obligations secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of this Notice of Trustee's Sale is estimated to be $343,571.64 (Estimated), provided, however, prepayment premiums, accrued interest and advances will increase this figure prior to sale. Beneficiary's bid at said sale may include all or part of said amount. In addition to cash, the Trustee will accept a cashier's check drawn on a state or national bank, a check drawn by a state or federal credit union or a check drawn by a state or federal savings and loan association, savings association or savings bank specified in Section 5102 of the California Financial Code and authorized to do business in California, or other such funds as may be acceptable to the trustee. In the event tender other than cash is accepted, the Trustee may withhold the issuance of the Trustee's Deed Upon Sale until funds become available to the payee or endorsee as a matter of right. The property offered for sale excludes all funds held on account by the property receiver, if applicable. DATE: October 19, 2011 FIDELITY NATIONAL TITLE INSURANCE COMPANY, TRUSTEE 135 Main Street, Suite 1900 San Francisco, CA 94105 415-247-2450 Mariah [illegible] Authorized Signature SALE INFORMATION CAN BE OBTAINED ON LINE AT www.lpsasap.com AUTOMATED SALES INFORMATION PLEASE CALL 714 730 2727 ASAP# 4112101 10/19/2011, 10/26/2011, 11/02/2011

NOTICE OF TRUSTEE'S SALE Trustee Sale No. 449023CA Loan No. 5304577157 Title Order No. 798218 YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 04-11-2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 11-09-2011 at 12:30 PM, CALIFORNIA RECONVEYANCE COMPANY as the duly appointed Trustee under and pursuant to Deed of Trust Recorded 04-21-2006, Book N/A, Page N/A, Instrument 2006157518, of official records in the Office of the Recorder of ALAMEDA County, California, executed by: ARTA L NEEDHAM, AN UNMARRIED WOMAN AND PLEZENA Y SHACK, AN UNMARRIED WOMAN, as Trustor, MORTGAGE ELECTRONIC REGISTRATION SYSTEMS, INC. (MERS), SOLELY AS NOMINEE FOR LENDER, AMERICA'S WHOLESALE LENDER, IT'S SUCCESSORS AND ASSIGNS, as Beneficiary, will sell at public auction sale to the highest bidder for cash, cashier's check drawn by a state or national bank, a cashier's check drawn by a state or federal credit union, or a cashier's check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state. Sale will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to the Deed of Trust. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, interest thereon, estimated fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Place of Sale: THE FALLON STREET ENTRANCE TO THE COUNTY COURTHOUSE, 1225 FALLON STREET, OAKLAND, CA Legal Description: THE LAND REFERRED TO HEREIN BELOW IS SITUATED IN THE CITY OF EMERYVILLE, COUNTY OF ALAMEDA, STATE OF CALIFORNIA AND IS DESCRIBED AS FOLLOWS: BEGINNING AT THE POINT OF INTERSECTION OF THE NORTHERN LINE OF 41ST STREET, WITH THE EASTERN LINE OF ADELINE STREET, AND RUNNING THENCE EASTERLY ALONG SAID LINE OF 41ST STREET ONE HUNDRED AND EIGHT AND 80/100 (108.80) FEET; THENCE AT RIGHT ANGLES NORTHERLY, THIRTY FOUR (34) FEET; THENCE AT RIGHT ANGLES WESTERLY ONE HUNDRED AND FIVE (105) FEET, MORE OR LESS, TO THE EASTERN LINE OF ADELINE STREET AND THENCE SOUTHERLY ALONG SAID LINE OF ADELINE STREET, THIRTY FOUR (34) FEET, MORE OR LESS, TO THE POINT OF BEGINNING. BEING A PORTION OF LOT NUMBERED SEVENTEEN (17) AS SAID LOT IS SHOWN AND DELINEATED ON THAT CERTAIN MAP ENTITLED "MAP OF H.C. DOHR'S HOMESTEAD", FILED DECEMBER 31, [illegible] MAP BOOK 12, PAGE 9), IN THE OFFICE OF THE COUNTY RECORDER(S) OF THE SAID COUNTY OF ALAMEDA. Amount of unpaid balance and other charges: $602,145.76 (estimated) Street address and other common designation of the real property: 4102 ADELINE STREET EMERYVILLE, CA 94608-3629 APN Number: 049-1023-006-00 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The property heretofore described is being sold "as is". In compliance with California Civil Code 2923.5(c) the mortgagee, trustee, beneficiary, or authorized agent declares: that it has contacted the borrower(s) to assess their financial situation and to explore options to avoid foreclosure; or that it has made efforts to contact the borrower(s) to assess their financial situation and to explore options to avoid foreclosure by one of the following methods: by telephone; by United States mail; either 1st class or certified; by overnight delivery; by personal delivery; by e-mail; by face to face meeting. DATE: 10-13-2011 CALIFORNIA RECONVEYANCE COMPANY, as Trustee ISAAC PACHECO, ASSISTANT SECRETARY CALIFORNIA RECONVEYANCE COMPANY IS A DEBT COLLECTOR ATTEMPTING TO COLLECT A DEBT. ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. California Reconveyance Company 9200 Oakdale Avenue Mail Stop: CA2-4379 Chatsworth, CA 91311 800-892-6902 For Sales Information: (714) 730-2727 or www.lpsasap.com (714) 573-1965 or www.priorityposting.com ASAP# 4101716 10/19/2011, 10/26/2011, 11/02/2011

NOTICE OF TRUSTEE'S SALE TS No. 09-0445542 Title Order No. 09-8-430135 Investor/Insurer No. 1700342343 APN No. 049-1535-003 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 03/20/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER." Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by FELICITAS DE GUZMAN, AN UNMARRIED WOMAN, dated 03/20/2007 and recorded 3/26/2007, as Instrument No. 2007116332, in Book , Page), of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 11/23/2011 at 9:00AM, Scottish Rite Center, 1547 Lakeside Dr., Oakland, CA 94612, 2nd Floor Lodge and Banquet Room at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 6400 CHRISTIE AVENUE #1105, EMERYVILLE, CA, 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $304,855.81. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: 04/03/2010 RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281-8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# FNMA4117748 11/02/2011, 11/09/2011, 11/16/2011

NOTICE OF TRUSTEE'S SALE Trustee Sale No. : 20110015003394 Title Order No.: 110328644 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 01/16/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. NDEX WEST, LLC, as duly appointed Trustee under and pursuant to Deed of Trust Recorded on 01/24/2007 as Instrument No. 2007037719 of official records in the office of the County Recorder of ALAMEDA County, State of CALIFORNIA. EXECUTED BY: NORMAN H RAYMOND AND JAMIE B RAYMOND, WILL SELL AT PUBLIC AUCTION TO HIGHEST BIDDER FOR CASH, CASHIER'S CHECK/CASH EQUIVALENT or other form of payment authorized by 2924h(b), (payable at time of sale in lawful money of the United States). DATE OF SALE: 11/15/2011 TIME OF SALE: 12:30 PM PLACE OF SALE: AT THE FALLON STREET ENTRANCE TO THE COUNTY COURTHOUSE, 1225 FALLON STREET, OAKLAND, CA. STREET ADDRESS and other common designation, if any, of the real property described above is purported to be: 992 ARLINGTON AVE, EMERYVILLE, CALIFORNIA 94608 APN#: 015-1296-007 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by said Deed of Trust, with interest thereon, as provided in said note(s), advances, under the terms of said Deed of Trust, fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $351,561.49. The beneficiary under said Deed of Trust heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is located. FOR TRUSTEE SALE INFORMATION PLEASE CALL: AGENCY SALES & POSTING 3210 EL CAMINO REAL, SUITE 200 IRVINE, CA 92602 714-730-2727 www.lpsasap.com NDEx West, L.L.C. MAY BE ACTING AS A DEBT COLLECTOR ATTEMPTING TO COLLECT A DEBT. ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. NDEx West, L.L.C. as Trustee Dated: 10/14/2011 NDEx West, L.L.C. 15000 Surveyor Boulevard, Suite 500 Addison, Texas 75001-9013 Telephone: (866) 795-1852 Telecopier: (972) 661-7800 ASAP# 4105546 10/26/2011, 11/02/2011, 11/09/2011

NOTICE OF TRUSTEE'S SALE TS No. 11-0054744 Title Order No. 11-0045511 Investor/Insurer No. 144705962 APN No. 049-1528-347 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 07/28/2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER." Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by ANDREW J. RUST, A SINGLE MAN, dated 07/28/2006 and recorded 8/4/2006, as Instrument No. 2006299756, in Book , Page), of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 11/09/2011 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 7 COMMODORE DR APT A434, EMERYVILLE, CA, 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $290,176.87. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: 10/02/2011 RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281-8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# 4099257 10/19/2011, 10/26/2011, 11/02/2011

SAVAGE LOVE

DITCH THE CRAZY EX

Leave the kids out of the wedding, and forget about anal

By Dan Savage

I am marrying a man with two children — a boy and a girl — and we want to include his children in our wedding party. My best friend and maid of honor happens to work as an escort. You and I agree that prostitution should be legal and that sex work shouldn't be stigmatized, Dan, but the ex-wife of my fiancé disagrees strongly. She somehow deduced what my BFF does for a living, and now she has told my fiancé that she will not allow her daughter to participate in the wedding if my BFF is the maid of honor. She says she does not want their daughter to think that being a prostitute is okay. His ex-wife will not budge. I am furious that this woman would have me remove my oldest, closest, most important friend from my wedding party. What say you, Mr. Savage?

Too Angry For Cute Acronyms

I say it's disturbing that your fiancé's ex-wife isn't demanding that both her children be removed from your wedding party. Not because I agree with her — I most certainly do not — but because I firmly believe that someone who's being a dick about something is obligated to be a logically consistent dick.

If tossing rose petals in the presence of a known prostitute — known to her, not known to her daughter (how on earth would her daughter find out?) — is going to pollute her daughter's tiny mind, then bearing rings in the presence of a known prostitute is going to pollute her son's. If this woman believes that appearing in wedding photos with a sex worker will result in her daughter one day doing sex work, why isn't she concerned that her son will one day hire a sex worker? Or do a little escorting himself?

This woman is trying to screw with you, TAFCA, otherwise she would've yanked both kids. But this is the kind of issue that could land your fiancé back in court — if his batshit ex decides to really push it — and a sex-negative judge could tear up your husband-to-be's custody agreement and place limits on his (or your) access to his children, all because his new wife is BFFs with a sex worker. So you're going to have to give way, TAFCA. But I think you should drop the kids, not your BFF, from your wedding party.

And while you might be tempted to tell the kids to go ask their mother why they're suddenly out of the wedding party — thereby making her the bad guy — take the high road and come up with an explanation that makes sense to the kids and spares their feelings ... if you knew these kids were actually looking forward to being in your wedding party. There's a small but not insignificant chance that your fiancé's children will be relieved to be left out.

Over a year ago, I broke up with my girlfriend of two years. I let the whole thing drag out way too long and made a lot of bad choices and hurt her a lot more than I needed to. Three months after it was over, I broke off contact with her. Six weeks later, she started calling me, but I didn't respond. One night around then, I was in my basement bedroom at about midnight. She started calling me and I ignored the calls. Then I heard a knock on my window. I went outside and she was next to my bedroom window. She came at me and started screaming. I could smell alcohol on her and she started choking me. She spent that night in jail, having been dragged off my front porch by two policemen, but not before kicking in a window. The last communication I had with her was an e-mail in which I told her not to contact me again or I would put a restraining order on her. It's been about a year now, and I find myself wanting to contact her again to say something like "I'm sorry that I hurt you." I want to know if she's okay, if she's on a good path, etc., but I don't want to be her friend or even see her in person ever again. When is it too soon to contact a crazy ex?

Wanting Apres-Resolution

Never, WAR. Never is too soon to contact a truly crazy ex.

If you're concerned about how she's doing, ask a friend-of-a-friend-of-a-friend or lurk on her Facebook page like everybody else. But if what you're after is some sort of absolution for the excessive hurt your "bad choices" caused her — choices you didn't elaborate on in your rush to get to her faults — then you're not really motivated by any genuine concern for her well-being, WAR, just by a selfish desire to ease your guilty conscience. Either way, no good will come of contacting her. Let it go.

I'm gay, been gay for years now, and I want to be with a man as a life partner. My problem is that I honestly don't enjoy anal, but I like my boyfriend to be dominant, the man, the boss — however you want to define it. Is that just plain weird? Will I find a man?

Worried About My Ever After

The results of a study recently released in the *Journal of Sexual Medicine* might interest you, WAMEA. Researchers from George Mason University and Indiana University asked nearly 25,000 gay and bi men about their last sexual encounter with another dude. "Of all sexual behaviors that men reported occurring during their last sexual event, those involving the anus were the least common," Joshua G. Rosenberger, one of the study's authors, writes. Fewer than 40 percent of the men surveyed fucked ass or got their asses fucked during their last sexual encounter. "There is certainly a misguided belief that 'gay sex equals anal sex,' which is simply untrue much of the time," Rosenberger says.

We know from other studies that there are lots of gay and bi guys out there — some estimates put it at 25 to 30 percent — who never have anal sex. They just don't dig it. Your mission, WAMEA, is to find a dominant, manly, bossy man with whom you're sexually compatible, i.e., a bossy top who wants to fuck your throat, your fist, your clenched thighs, your Christmas ham — whatever — but not your ass. ●

Find the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/savage
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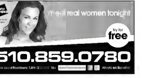
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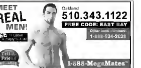
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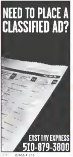
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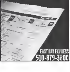
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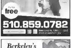
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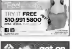
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